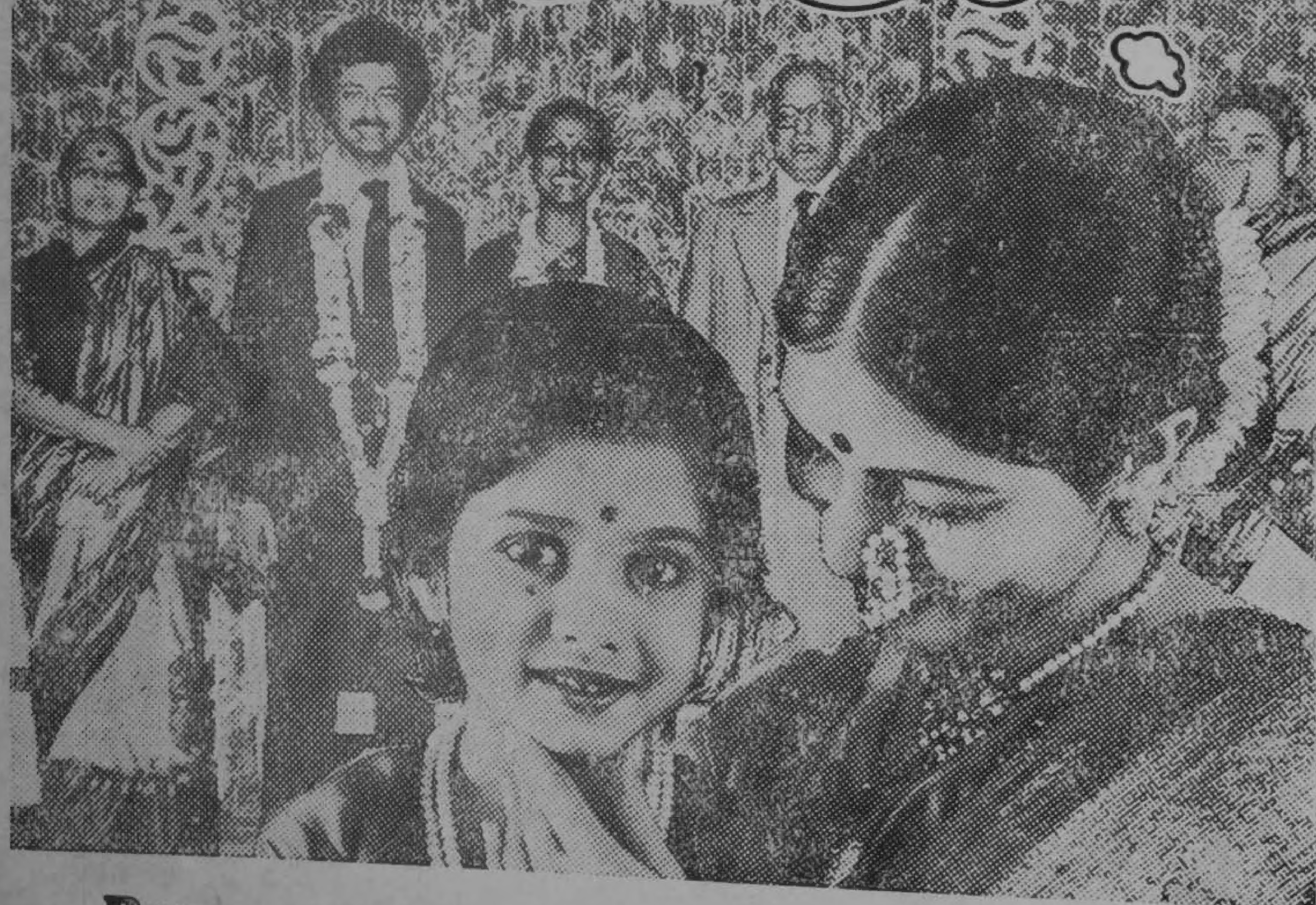


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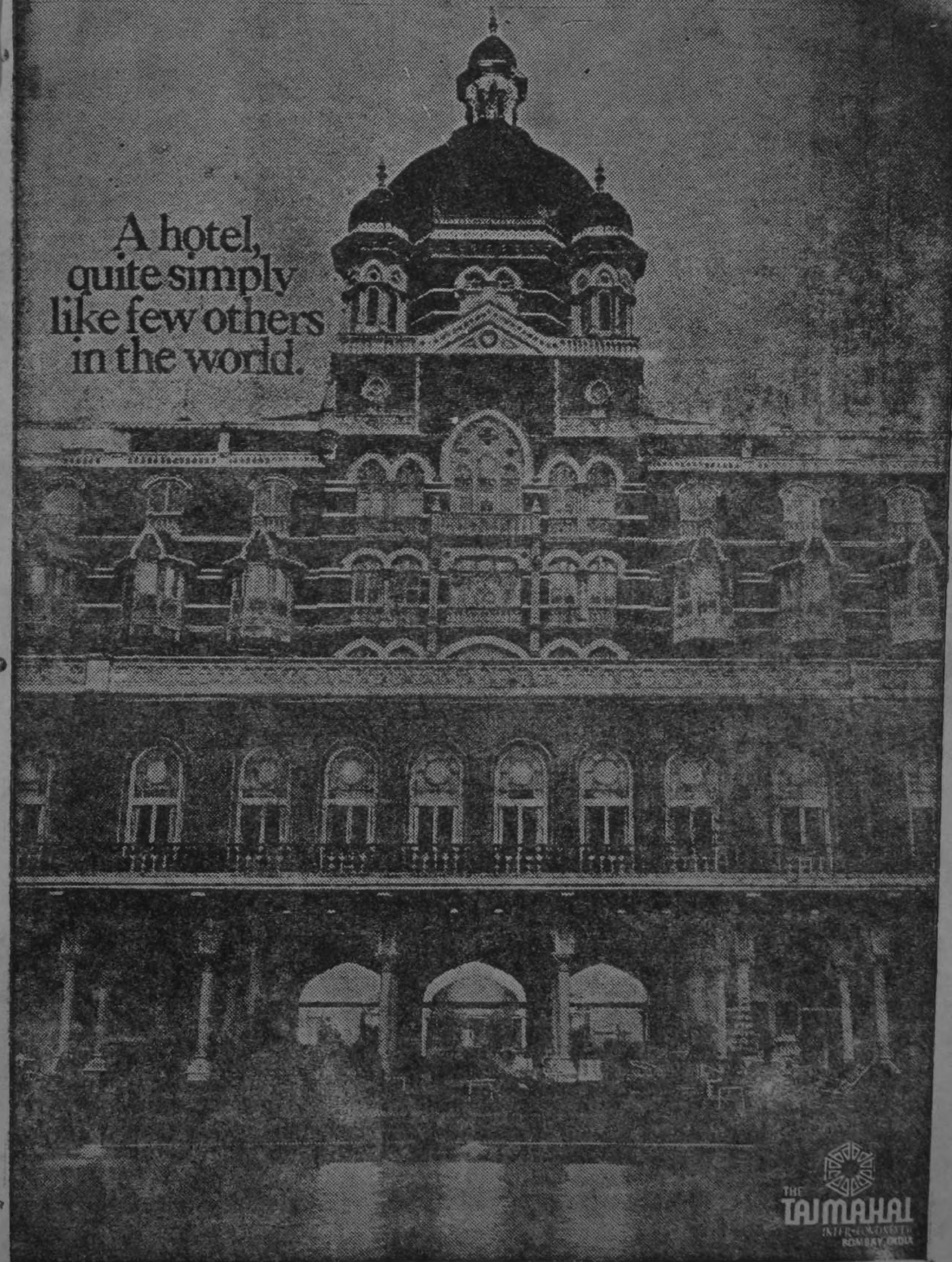
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"Annamacharya"

By

Dr. Manchala Jagannatha Rao, Hyderabad

It will not be an exaggeration if we say that that Padakavita Pitamaha Sankirtanacharya, Tallapaka Annamacharya, was the grandfather of Karnatic Music. Had the kirtana form been in full bloom, with all the characteristics in those days-(Dhrupad and Dhamar, the then prevalent forms popular in the country, were facing extinction with the advent of Khayal, Thumri etc.)-there would not have been need to codify and write Sankirtana Lakshanas by Annamacharya. Whatever it might be, Annamacharya has mentioned, in his Sankirtanas, forms popular in the countryside such as Daruvu, Jakkula, Daruvu, Yelalu, Gobbillu, Chandamama Padams etc., besides prosidical forms like Mattakokila, Panchachamara, Kaviraja virajita etc. which were also suitable for music. He categorised these songs as Eka Dhatu (one single musical form), Dwi Dhatu (one musical pattern for Pallavi, and another for charanams), Tri Dhatu (Besides Pallavi, Anupallavi, a separate musical pattern for charanam), Chaturdhatukam, Pancha Dhatukam, etc.

The Two Pillars

Chinnamayya, known as Chinnanna, has mentioned in his Dwipada work on Annamacharya's life that it was a fact that Annamacharya and Purandaradasa had met and had discussions together on several occasions. It is but natural to acclaim Purandaradasa, who laid the foundation for the teaching system of music and Annamacharya for not only formulating rules as to how a kirtana should be written but also composing thousands of Adhyatma and Sringara Sankirtanas. They are the pillars of the edifice of Karnatic music.

Influence of Annamacharya

Annamacharya started composing Sankirtanas at the age of sixteen and continued to compose till his death in 1503 A.D. Purandaradasa who lived between 1484 and 1564 A.D. received the blessings of his Guru in 1525 and he was conferred the "Dasa" name, by which time Annamacharya's music was being sung throughout the Southern country. One outstanding example to show the profound influence of Annamacharya on Purandaradasa is the geetam in Raga Malahari "Keraya neeranu" compared to Annamacharya's "Neeve Neravugani" (Ann. Vol. 8-49).

It is well known that, except for the Pillari Geetams and a few suladis, no authentic music of Purandaradasa or his elder contemporary, Annamacharya, is available today. It is a matter of speculation as to how was the music of that great vaggeyakara Annamacharya.

Re-construction

I would like to quote an example, though pertaining to a different field altogether, none the less relevant as far as reconstructing the musical patterns of yore is concerned. By unearthing a few *terra-cotta* articles and inscriptions belonging to the past, archaeologists are able to reconstruct histories of great empires, dynasties and their culture for the benefit of posterity, based on factual findings interpreted through history etc. Likewise, musicologists, musicians can delve into the compositions of composers who lived a little earlier or later to Purandaradasa and first find out the common ragas used

during that period. We can get to the nearest form the composer visualised if we tune his compositions in the same ragas as were handled by other composers of that period. This is a gigantic task which should be undertaken by institutions like the Tirumala Tirupati Devasthanams.

Various Categories

One striking feature can be discovered if we read the 14 thousand odd songs of Annamacharya so far published. There are distinct categories of songs, such as the simple folk type, heavy subjects like Padams of Kshetragna to be sung in Vilambakala, simple kirtana type of songs, songs like modern lyrics with lyrical beauties that could be sung as light, devotional songs and so on and so forth. Ragas were mentioned on the copper plates but no mention of tala was made. Perhaps the inherent rhythm in the lyrics was so obvious that mention of tala might have been felt as superfluous.

Influence on Kshetragna

If we examine the available texts of Kshetragna, we can safely conclude that Kshetragna drew inspiration for his padams from Annamacharya's vast treasure house of compositions. Usage of words typical of the common folk, allegory, alliteration, thought content in most of the padams reveal how deep the influence of Annamacharya was on Kshetragna. Logically, I feel that we can deduce the musical excellences of Annamacharya from Kshetragna padams, a hundred and thirty odd of which are available to us in their near-authentic original versions. It is only this way I tuned 481 Annamacharya kirtanas and the T.T. Devasthanams printed them in three volumes.

Distinct Ragas

Some of the Ragas used by Annamacharya such as Telugu Kambhoji, Konda Malahari, Dravida Bhairavi, Desalam, Abali, Amaraindhu, Mukhari pantu, Rayagowla, Narani, Suddha Ramakriya. Sourashtra Gujjari are not even available today in their skeletal shape with Arohana and Avarohana. Another problem is that popular ragas like Mohana, Kalyani, Ananda Bhairavi were not in vogue during that period. If they were, they were sung under different names perhaps. Though Kalyani, Mohana, Saranga, Ananda Bhairavi etc., were used by Kshetragna, we do not find these ragas during Annamacharya's period. After Kshetragna, ragas like Khanda Sindura, Tilaka, Abali and Amarasindhu also vanished. We find a stray composition of composers of yore in ragas like Kanada Goula, Reetigowla, Nata, Arabhi, Lalita, Vasanta, Phalamanjari (Palavanjaram), Hindola Vasanta etc. Even out of these ragas, many were not employed by Kshetragna like Sudha Desi, Narayani, Balahamsa, Devakriya, Phalamanjari, Malavi, Chayanata, Malavasri, Nagavarali, Hindolavasantam, Bhoopala, Bangala, Kuranji etc. If we tune the great composer's songs with due respect to the delicate sentiments expressed in those songs, in the natural rhythms the lyric fits in, I feel we may get closer to the version visualised by the great composer Annamacharya.

72 Melakarta Scheme

Nearly 300 years ago, musicologists of yore shaped music as a science, formulated rules and regulations and propounded the 72 Melakarta scheme, fitting in all the then available ragas in that scheme. By dividing the 12-note scale into purvanga

and uttaranga, giving suddha and vikruti names to the notes, these melakartas were created. The twenty-two sruti theory was also in vogue at that time and the Gandhara, Rishabha and Nishada swaras that could not fit in the general corpulent shapes were renamed as Suddha gandhara for Chatusruti Rishabha, Shatsruti Rishabha for Sadharana Gandhara, Suddha Nishada for Chatusruti Dhaivata, Shatsruti Dhaivata for Kaisikinishada : and this sixteen nomenclatures were created for the twelve notes while formulating the 72 melakarta scheme.

Vanished Glories

In this process, delicate shapes of certain notes vanished. In this category, some ragas by their wider popularity survived. Ahiri, Asaveri, Todi, Varali, Saindhavi, Huseni and Mangalakaisika are best examples. Likewise, those ragas which could not be fitted into the framework of the 72 melakarta scheme were to be treated as a distinct category and these were classified as Bhashanga Ragas: Bhairavi, Mukhari, Ananda Bhairavi, Dwijavanti, Mangala Kaisika, Devagandhari, Kambhoji, Bilahari, Atana etc belong to this category.

In the case of some ragas such as Samantam and Neelambari which differed by minor shades in swaras, the stronger one Neelambari survived while Samantam went into oblivion. Similarly Bilahari pushed out Desakshi to the background.

Distortion

Today, the ultimate goal of music is the platform. In olden days the ultimate goal was the temple. Today, it cannot but be said, though regrettably, the text of the song is secondary to the music that it carries; but in the olden days, music was a mere vehicle to the song and hence the lyric and its purport were more important. If that was not the situation then, we

would not have been bestowed with the treasure of thousands of compositions of great composers. Now the original text and music is relegated to a secondary state and musical jugglery by way of eccentric alapanas, meaningless sangatis, crude neravals and complicated swarakalpana have assumed uneven proportions today. In a way it is not wrong, as it is in tune with the tastes of today! In those days, singers and composers sang before their God, in praise of God's glory and to express their devout feelings out of spontaneity. But today, the chief aim of an artist is to please the audience by acts of gimmicks.

Reasonable

Yet, it is certainly not unreasonable to ask that the compositions of great composers of the past centuries be sung with the minimum modifications suited to modern trends but at the same time without deviating from the traditional structure of the musical composition. I can safely assert that, out of the thousands of compositions of Annamacharya, a few hundreds of compositions could be found, which would provide ample scope for alapana, neraval, sangatis and swara kalpana.

But, of the available 700 odd Thyagaraja kirtanas, today we are hearing not more than 200 kirtanas frequently. Divya nama Sankirtanas, Utsava sampradaya kirtanas and songs from operas, barring a few, are less frequently heard, the reason trotted out being that these compositions lend little scope for these modern embellishments. Likewise, Ramadasa's kirtanas, Tarangams of Narayana Tirtha, and Adhyatma Ramayana kirtanas are still rarely heard. Annamacharya gave us an immense wealth of sankirtanas, out of which it is our duty to popularise at least a few hundreds of them in the original ragas used by the composer in a manner befitting his greatness.

Ragas and Rasas : Kambhoji

By

E. N. Purushothaman, M.A.

Maarthi Indira M.A.

This fascinating theme has been haunting us for a long time. Not finding any work on this absorbing subject, we decided to review and analyse our own experiences in this field. This ambitious but humble essay of ours is only a record of our own inquiry and experience. The conclusion we leave to the learned readers. Honestly, these are the feelings of lay men aspiring to understand aesthetics, not the findings of pundits in Alankara Sastra. As we find Kambhoji a versatile raga, or shall we say, a many splendoured raga, we have chosen this raga for this practical experience. We selected different types of compositions in Kambhoji and requested the best singers in Hyderabad to sing those pieces for us and observed our emotional reactions to them. Therefore, this attempt is a very personal attempt and the result also may be a very subjective result. But we are glad to say that the singers also agreed with us. They are all seasoned and reputed musicians.

Definition

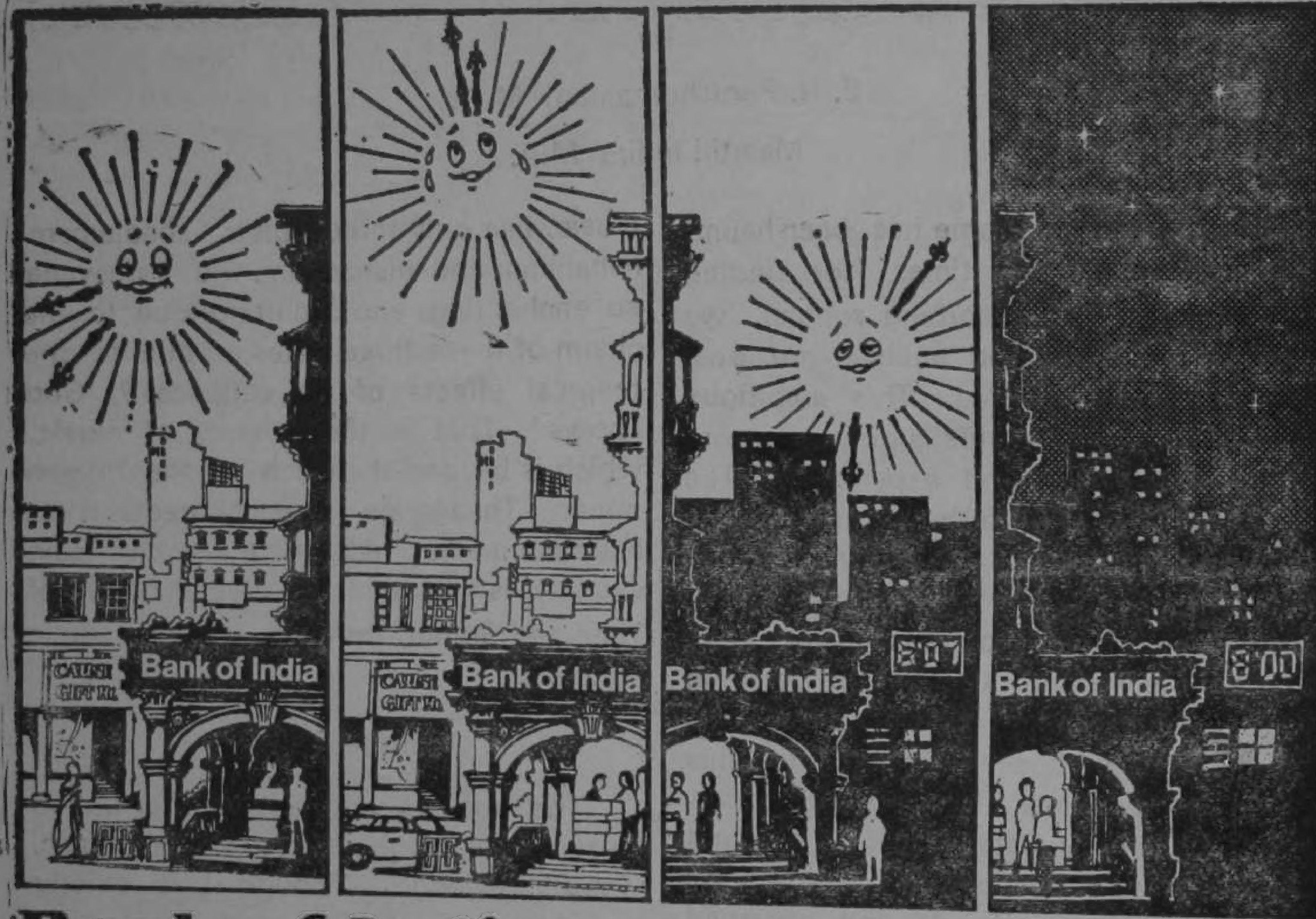
A Biblical-proverb says, definition of terms is the beginning of knowledge. We shall therefore try to define our terms first. A raga is a combination of notes which produces a melody that delights the human heart. According to sangeetha sastra, a raga should comprise not less than five notes. But the glorious Samaveda, which is the very source of our

music, has only three notes: shadjamam, rishabham and nishadham. Is Samaveda so enchanting and uplifting due to the charm of these three notes or due to the magical effects of its cadences? God knows! That is the mystery of music, which is beyond the reach of the human mind. Thyagaraja himself treats it as nada marmamu. All that we can say, vaguely, is that this is divine union of Time and Sound, the two eternal cosmic principles.

Unique Feature

The raga is a unique feature of Indian music. It is not there, in any other music, to our knowledge. Though it is strictly bound by its ascending and descending notes, it is absolutely unbounded in its scope for elaboration and interpretation, depending on the creativity of the artist. The great pipers of those days, Nadaswara Vidwans, played only one raga for a whole night, while leading the deity through the nagara veedhis, during the Brahmotsavam, delineated all its moods and phases, explored and demonstrated all its depths and heights. Listening to those alapanas was like sailing down the course of a mighty and majestic river, enjoying the grandeur of its imposing meandering motion and the thrill of its occasional bends, curves, eddies, rapids and swirls. It was the gurukulam for the rasikas of those days.

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What nostalgic memories!

Where do the ragas dwell? Everybody knows that the ragas dwell in the swaras; But how to coax a raga to emerge from its retreat and parade its beauty before the music lovers? In other words, how can we render the alapana of a raga? Can we render a raga merely on the basis of its notes? To come to the point, *can we elaborate a raga which is devoid of compositions?* So far we have not heard the alapanas of such ragas as Agni Gopamu (20), Aahori (20), Kala kanti (13), Kallolamu (18), Kaalindhi (22). Gari Gadhya (56), Guru Gadhya (56), Jataadhari (52), Dheerakaari (59), Dhairya-mukhi (9). Barbara (64) and Shikaari (56), which have not attracted any composer down these centuries. The numbers in the brackets are the melakartha numbers. One may attempt, but it would be a vain attempt.

Therefore, in our humble opinion, a raga acquires its flesh and blood, its corporeal mould, from the songs composed in it. In plain words, the songs and notes constitute the body and the soul of a raga. When a good singer unfolds a raga we can usually say what song he is going to sing, because the way the raga is presented gives a glimpse of the keerthana to follow, in short, it gives us a foretaste of it. More and more songs are composed in a raga, more and more the raga reveals itself, both in form and spirit. It develops new dimensions. That is how ragas like Sankarabharanam, Thodi, Bhairavi, Kalyani, Karaharapriya and Kambhoji have become prasiddhi ragas. According to his own genius, a composer captures a raga in a certain mood, either because it serves his artistic purpose or because it excites his aesthetic sense, preserves it in his sacred

verse and transmits it to posterity as a part of our cultural heritage. It is from these consecrated repositories of poetical music or musical poetry that ragas are produced, proportionate to one's *praapthi*.

Rasa

Now to turn to rasa. Rasa is aesthetic delight and the enjoyment of it. It may be visual or aural or mental. When we read that Dhushyantha was devouring the beauty of Shakunthala, lurking behind a thicket, are we not gladdened by aesthetic pleasure? Or, when we see in a dance drama, Shakunthala writing a tender love letter to Dhushyantha, on a tender lotus leaf with her tender finger nail, are we not transported by aesthetic joy? Or, when we hear divine melodies floating from somewhere, are we not drowned in aesthetic rapture? One of our alankarikas has defined rasa as a ripple on the surface of a tranquil mind. What causes this? This ripple is caused by a situation, read or heard or seen. What is read or heard is couched in language, Even what is seen is grasped in language only, because there can be no thoughts without words and there can be no feelings without thoughts.

Hence, sahithya is as essential as sangeetha for the creation of rasa. We would say that sahithya is the real source of rasa. Our alankara sastra is confined to sahithya only, poetry and drama mainly, which often go hand in hand, as in Kalidasa and Shakespeare. While the raga abides in the swaras, rasa abides in the bhavas. Sahithya generates the rasa, sangeetha enhances and elevates it.

Compositions

We will now go through the compositions, beginning at the beginning, with a Geetham of Purandara Dasa.

Geetham

Mandhara Dhaare Moksha Muraare
Dhaithya Kulaanthaka Paavana
Moortha.

Padasubha Rekha Makuta Mayoora

In this geetham we only recognise that the raga is Kambhoji. We don't get any feeling at all. It is arid and bereft of emotion, though the first line is a memorable alliteration of attractive words. The founder teacher of Carnatic music must have felt this would suffice for the novice.

Varnam

Tharani Ninnubaasi Thaalaledhura
Dharalo Velasina Sri Thyagesa
Jagadheesa.

Sarasaku Raara

Phidil Ponnuswamy

This varnam starts in the mandhara sthayi and reaches the thara sthayi in the pallavi itself. The pallavi projects all the involutions of the raga, the whole gamut of it, and rouses the heart at the last word 'ledhura'. Here we get the raga swaroopam and raga bhavam. Almost all the notes of the raga converge on this word, as that word pours out the agony of the nayaki. The Cheli tells the nayaka that the nayaki is unable to suffer his absence. This is vipralamba sringara rasa, the pangs of separation. The raga bhava and the sahithya bhava merge here, as if they are one. In the third line, again "sarasaku raaraa" we see Kambhoji in the appealing mood of pathetic love, according with the spirit of the words.

The immediately following jantaswaras, sa sa, dha dha, ni ni, further highlight this mood of the raga. This is the composer's aesthetic skill. At

'sarasaku', which has lot of sringara in it, Kambhoji also displays lot of its 'oyyara.' For 'sarasamu' and 'oyyaramu' which are from the vocabulary of sringara, we are unable to find even passable equivalents in English.

Keerthanam

"Evarimata"

"Evarimata" is one of the masterpieces in Carnatic music and one of the supreme examples of Thyagaraja's amazing genius for transforming the heights of Vedanta into the heights of sangeetha. This is his unique contribution to the world of music. Starting in a low and despondent tone, it surges up at 'vinnave', to emphasize how poignant was the devotee's agony, which was caused by grave doubt and distrust. The pallavi reads like a padam, as the idea of nayaki questioning the nayaka "who has poisoned your mind against me" is a common idea in padams and javalis. But the next moment, the anupallavi throws us unawares into the well of divine despair. "Even after digesting all the srutis and smritees, your mystery remains to me as bewildering as ever", bemoans Thyagaraja. Suddenly we are submerged in bhakthi rasa, fathoms deep, and suddenly, Kambhoji bursts into full bloom. With a fine take-off at 'avanilo', the raga soars to the summits of melody at 'arsheya' and 'pourusheya' and then equally suddenly, sinks into despair again at 'chodhyamerugalenayya'. This is an immortal line in Kambhoji and in this line Kambhoji assumes its paripoorna lavanya swaroopam, inspired with gandhara.

After swelling like a river in spate in the anupallavi, the raga subsides into a placid flow in the charanam. "Aham Bhaktha 'Paraadheenam' is the essence

of the Charanam, and at 'Bhakthaparaadheenudu', Kambhoji pleads with the Lord in profound frustration and meekly reminds Him of His earlier asseveration that he was but a devotee of his devotees. It is immensely soothing and renewing to the spirit, which is distressed by a broken faith. Thus, we have seen Kambhoji in three different phases in this song. But they are all only forms of an abounding bhakthi yoga. There is some jnanayoga in the anupallavi. But it is lost in the flood of bhakthi yoga that comes in the wake of it.

"Sri Subramanyaya Namasthe"

In this song, we see Kambhoji in all its imposing grandeur. How imposing is the sahithya also: "Namasthe", "Namasthe" Dikshidhar repeats, as though he is welcoming Lord Subramanya who is coming to meet him. In the typical Dikshidhar style, this song is studded with glittering words and phrases. The neraval at 'Vaasa-vaadhi Sakhaladeva Vandhithaya' is not only exalted with appealing long notes but is embellished with delicious niceties. Every syllable drips with nectar, as an oblation to Lord Muruga who is an incarnation of beauty. Muruga, itself means beauty. What a word and what a name: This is also pure bhakthi rasa.

"Maragadhavalli"

Dikshidhar has squeezed Kambhoji into this lyric and it is like a cup of ambrosia. Every sip of this celestial juice quickens our souls. The peerless beauty of Kambhoji sparkles in the very starting word, Maragathavalli, can you imagine, dear readers, maragatham growing into a creeper? We cannot, we confess. This is something fantastic. But how appropriate it is, this metaphor? In the second

line of the samasticharana, the raga makes a lovely landing on a lovely spot, "Krooradhaithyadhi," and revels there. The very complexion of the raga changes here, because the bhava is so different. At 'palineem' in the pallavi and at 'mohineem' in the charanam, the accent is very potent. This glowing phraseology of both sahithyam and sangeetham, infused with the distilled essence of Kambhoji, which we consider as the queen of Carnatic ragas, is soul-stirring. We are lost in mute admiration. Admiration also is a rasa. Adbhuta.

"Koniyaadina"

This is another lustrous planet in the galaxy of Kambhoji. Commencing in a low pitch, in a meek and humble tone, the raga sinks deep into "deenathvam". The meanings, which the great lexicographer, Brown, has given to this word, do not satisfy us. So we have translated it as self-pity. At the extreme point of this pitiableness, Kambhoji simply melts our hearts. The combination *sa ri sa ni dha* has a terrific effect. We wonder whether such a bewitching phrase occurs anywhere else in this raga! The first half of the anupallavi also is very moving and at 'dhaivamu ledhani' the raga soars to the skies. At 'nirantaramu' also the effect is tremendous. So the whole song is in a mood of extreme anguish of self pity. What rasa can we call it? Karuna rasa? Perhaps. In fact Veena Kuppayyar is imploring Lord Neelakanta only for Karuna!

"Emayya Rama"

In this Keerthanam, Kambhoji descends like the great Bhageerathi from the heavens. But Lord Siva does

not come to our rescue and now we are just swept away like the autumn leaves into the limitless ocean of bhakthi. Though all the charanams are repeated in the same style, unvaryingly, we don't feel any monotony anywhere, as it is 'Rama Kathaa-Sudhaa Rasa', that Ramadas is distributing to the devotees. Who will not melt in these lines?

"Suthadanuchu Dasarathudu
Hithudanuch Sugreevu

Dathi Baludanuchu Kapulu Sri
Rama

Kshithinaadhanuchu Bhoo

Pathulu Golichiri Gani

Pathitha Pavanudanuchu Madhithe-
liya Leraisi"

Dasaratha fondled you as his son,
Sugreeva loved you as his friend
Vanaras admired you as their warrior
great

Kings revered you as the Lord of
the Earth itself,

But they could not know that you are
the saviour of the fallen.

We have translated these lines only for the sake of those who do not know Telugu at all. Otherwise we would not have ventured. Suthudu, Hithudu, Athibaludu, Kshithinadhudu, Pathitha paavanudu make an excellent company. If we are real bhakthas we should all melt into nothingness, on hearing this song. Here we see the power of words, power of apparently simple and innocent words. We have no words either to praise this song or to praise its creator. This is a downpour of pure bhakthi rasa in which

you are cleansed and then restored to your eternal domicile from where you had strayed one day.

Padam

"Vadharakapove Vaadu Elava-
chheeni - Vaddhu

Raavddhanave Koodiyunnadhi
Chaalune.

Adi Okkayugamu Vere janmamu
Epudu

Athadevvaro Ne Nevaro Cheliya !

Bhaamaro Sakunamu Ladigithi Muvva
Gopaludu Vacchunanuchu Kaaminchi
Naadhula Galaya Chelula Joochi Karigi
Chinthanondhithi Rama ! Rama ! Ee Meni
tho Inka Vaani Momu Choodavalenaa—
Modhatipondhe Chaalune "

"Get away without blabbering. Why does he come here? No. Tell him not to come. I had enough of his intimacy!

That was one time. Now it is a different birth altogether for me ; who is he and who am I, O friend !

O damsel, I consulted about omens hoping that Muvva Gopala would come. Seeing my friends enjoying amorous pleasures with their beloveds, I withered and pined. Oh God ! should I see his face with these eyes again? Our first liaison would suffice !"

This is also a poor translation.

It is in Kshethrayya that Kambhoji becomes a many splendoured raga. He has composed nearly 30 padams in it and they are all like a gallery where the sculptures of the various types of nayakis are on show. When Dr. Manchala Jagannatha Rao, erstwhile producer of Carnatic music in the A.I.R. Hyderabad, who is a great exponent of Kshethrayya padams, plays this

padam on his veena, accompanied by his soft and sweet voice, we see Kambhoji herself dancing gloriously before us like a naayaki.

Jaavali

"Emimaayamu jesipothivi"

Pattabhiramayya

This was a very popular jaavali about five or six decades ago. Now it is not heard any more. This was one of the first melodies that struck us in our teens and it still survives in our hearts. The impressions of the teens are much more tenacious than the impressions of adolescence. 'Syama Sundaranga' is a very enticing way of addressing a nayaka. Lovely words. Unfortunately, we could not find anybody here who could sing us this jaavali. One of us had to revive his memories of more than fifty years. But it could not be recaptured in all its beauty. So, we are not doing justice to this jaavali.

Nor could we find any Kambhoji jaavali that is in vogue today. We have to be content with just quoting it.

Sabdam

At the end, let us see how Kambhoji figures in the Sabdam. We will take up two famous sabdams. One is Sarasijaa-kshulu and the other is the Mandooka Sabdam. Both are anonymous. Often, anonymous pieces are the best pieces, as in English poetry. In both the sabdams, Kambhoji flows slowly, steadily, evenly and appealingly. The first sabdam accuses Krishna for stealing away the saris of the gopis while they are bathing. But we don't hear the complaining note anywhere. In the Mandooka Sabdam, the jathis sound like the kettle drum in the military march, with a strong flavour of Veera rasa.

Surprised by this, we asked the dance teacher who sang this sabdam for us, how could a sabdam of yakshagana sound like this. She told us that the Thanishas of Golconda gave away several agraharams to the best performers of this kuchipudi dance and to please those Thanishas they composed a sabdam like this one. We really wonder how the Kambhoji which produced such a moving piece like "Koni-yadina" can have such a martial spirit also in it. Is not creation itself a great wonder : It is.

The Khamboji Effect

We have seen that Kambhoji raga could create different rasas like Karuna, Santha or Bhakthi, Sringara and Veera. There are two natural phenomena involved in this wondrous creation. One is the inherent aesthetic content of the raga. The other is the inherent aesthetic insight of the composer. It is the interaction of these two natural phenomena that begets this rasaaubhoothi. With their god-given intuitive genius these seers perceive the rasas lying hidden in the innermost recesses of a raga and invoke them and make them manifest for our delectation and the enrichment of our culture. Otherwise, how could Thyagaraja create so many rakthi ragas like Malayamarutham, Abheri, Abhogi, Andolika, Devamruthavarshini, Suddhabangala, Nalinakanti, Kunthalavarali, Prathapavarali and above all, Saramathi? How could Beethoven create his best symphony, nay the world's best symphony after he had turned stone deaf, absolutely impervious to sound, dead to sound we should say. That was because sound or nadham vibrated in his soul and he could listen to it with his mind.

In conclusion, rasas also depend on sthayis and gathis. That is on the pitch and the pace of a piece. Ultimately

beyond all these things, rasas depend on the thrigunas : Sathva, Rajas and Thamas, which govern the entire universe. " An artist with a grand personality produces grand art, an artist with a trivial personality produces trivial art, a sentimental artist produces sentimental art, a voluptuous artist produces voluptuous art, a

tender artist produces tender art, and an artist of delicacy produces delicate art ". said Lin Yutang, the Chinese savant, in his " Importance of Living ". What is said about the creator of art, could be said about the enjoyer of art also, the Rasika.

Musical Compositions of King Shahaji

By

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&

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There have been many royal composers, royal musicians and royal musicologists. Among them King Shahaji of Tanjore, the eldest son of King Venkoji occupied an honoured place. He was a great man of letters and patron of learning and fine arts. It was he who founded the colony of forty six learned men in Thiruvissainallur known by the name of Shahajirajapuram. He has been eulogised in scores of kavyas and hundreds of songs, all of which are now preserved in the Saraswathy Mahal Library at Tanjore. His period was the golden age of literature, art and philosophy in the Cauvery delta and the titles Dakshinabhoja and Abhinavabhoja that he earned are true tributes to his patronage and active participation in the great cultural renaissance and allround creative activity that were witnessed during his time.

A Great Scholar

King Shahaji was a great scholar and poet. His interest in music, dance and drama was also equally great. During his time many of his dramas were enacted in his palace or in the temples under the control of the palace. He was also a

prolific composer in Telugu and Sanskrit. He has left nearly 20 dramas in Telugu interspersed with songs, in addition to hundreds of stray pieces in Sanskrit, Telugu and Marathi.

Tyagaraja (Tyagesa), the presiding deity of the temple of Tiruvarur was also the family deity of the Maratha rulers of Tanjore. King Shahaji has composed in praise of Tyagesa several Telugu and Marathi padas, Javalis, Gitas, Swarajatis, Kritis, Kirtanas, Dance pieces, Ragamalikas and also literary verses like Sisapadya, Dvipadi, Utpalamala, Champakamala, Kandapadya, Dandaka, Ashtaka etc.

Shahaji's contribution to music and dance is no less important or abundant than that of the Trinity of the subsequent age. But it has not been adequately recognised. He occupies a significant place in the history of Carnatic music of the pre-Trinity period. He had his own circle of musicians and collected almost all the gitas, traditional alapas etc of almost all the ragas current in his time. There are about twenty Mss. consisting

of more than 5000 pages of palm leaf, all of which are now preserved in the Saraswathy Mahal. They contain the results of the intensive researches in music conducted by his court musicians and furthermore, one manuscript in fact contains Shahaji's own observations and conclusions on the subject. In addition to this collection of lakshyas, king Shahaji had, with the help of his musicians, determined the lakshanas of all the ragas in vogue during his time.

His younger brother king Tulajaji had freely drawn from these raga-lakshanas while writing his work Sangita Saramruta.

Pre-Trinity Age

A study of Shahaji's works is bound to help us in understanding the state of Carnatic music during the pre-Trinity period and in judging how far, if at all, any departure was made by the Trinity and their contemporaries from the tradition as handed down through the generations immediately preceding them. The yakshaganas and other musical operas known in his time were the forerunner of the operas of Sri Tyagaraja and Swati Tirunal.

It is interesting to note that the Syanandurapuravarnana Prabandham of Swati Tirunal, has a striking similarity to the operas of king Shahaji, especially the Pallaki Seva Prabandham. The former's compositions too embrace a number of languages. King Shahaji happens to be the forerunner of Muttuswami Dikshitar in composing kritis in praise of deities enshrined in different kshetras or temples. While Dikshitar composed them invariably in Sanskrit, Shahaji composed them in Telugu. While we look into the compositions of Saint Tyagaraja, we are surprised to see sets of phrases and lines borrowed from the compositions of king Shahaji.

King Shahaji was deeply devoted to the deity Tyagaraja and must have realised that the knowledge of music, however profound, would be of no value and would lead one astray, unless it is properly used as an instrument of devotion to the Lord (Sangita jnanamu bhaktivina sanmargamu galade). Luckily for Carnatic music, the successors of Shahaji followed the same liberal cultural policy and patronised music. Thus king Shahaji may be rightly viewed as one of the most important personalities responsible for the Golden age of Carnatic music that culminated in the age of the Trinity.

It is worthy of note that Shahaji was a composer and as mentioned before, a staunch devotee of Tyagesa of Tiruvarur; that his devotion or upasana of that deity therefore naturally turned out to be a nadopasana or worship by music and that all the three great vaggeyakaras known as the Trinity were born in Tiruvarur itself. Is it a mere coincidence or else can a devotee be justified in concluding that being very much pleased with the nadopasana of Shahaji, Lord Tyagaraja soon blessed the Maratha kingdom of Tanjore with the three great nadopasakas all born in Tiruvarur, near the Tyagaraja temple itself? Is it not true that one has to reap as and where one has sown?

Telugu Preferred

But the uniqueness in the case of the royal composer is this. The king's mother tongue was Marathi. His father was originally a feudatory of the Sultan of Bijapur where the court language was Arabic or Hindustani. The language of the people of the country Shahaji ruled was, of course, Tamil. Still Shahaji chose Telugu to compose the majority of his songs. In Tanjore the Marathas succeeded the Nayaks whose court language was

* Paper read at the Karnataka Gana Kalaparishad's 13th Musicians' Conference at Bangalore.

also mainly Telugu. Hence it is true that by Shahaji's time, the court language of Tanjore was a mixture of the above mentioned five languages as evident from Shahaji's own work 'Pancha-bhasha vilasam'. Yet Shahaji seems to have felt more at home in Telugu than in any other language in composing his songs.

Regarding his musical compositions the following select examples are noteworthy.

1. *GITAM* in Saurashtra raga known as Adyaswarakshara gita

Sārassāksha śara-sāmbaśiva śarva
Ri ramaṇśekhara śrin-gāramaya śarīra
Māra haraṇa dēva-pāragata sudhā
Dhāra vāni dē sāha-nirajamitra tyāgēśa.

2. *GITAM* in Todi Raga, Adi Tala

Vilambakala

Bhō gā yō gā bhō gā rā gā
 Nā gā vē gā dē gā tyā gā

Madhyamakala

Sara sija bhava nuta chara nala vavi hrita
 Sara sija hrita nuta sara dhiśa radhi bhṛta

Duritakala

nirupama muninuta varadasa tatanata
 suranaga sucharita karimukha grihayuta
 harihaya nutirata purahara navaśita
 karadhara śarakrita suruchira kritigata

3. *VILOMA DARU* in Revagupti raga - Adi tala

Nagutā dittēdi taguna
 maguvaku lōkuvaguma ||
 kanaru tirutiru naka
 neneru pōnu pōrunene ||
 melata mira mi talame
 kalaya manu maya leka ||
 cheḍiya rādu rāyaḍiche
 poḍimigāni gāmiḍi pō ||
 vāde sāhēśa dēva
 rā-dēva rāvadēra ||
 tyāga gavaya vagaga tyā
 vegaḍa brōvu brōḍagave ||
 s s r r g g P P g g r r s s
 S r g p d d s s d d p g r s

4. *MANIPRAVALA KRITI* (in 6 languages)

(Kannada, Tamil, Sanskrit, Marathi, Hindi & Telugu)

Pallavi :

Ārubhāshadalli nīpuṇata noḍenamma
 Ārumukhasvāmimīdu ||

A. Pall :

Ghōra bhūtagale kondu kondu anudina
 kōpamaḍi hōgendu mātāḍidanu ||

Ch : 1

Veṭṭuni kātṭeri munnaḍiśandi
 vīranīli śanḍi uṅgalaī kolluvēn ||
 ghaṭṭiyāy ennai anaṇṇapērai pidikka
 kāranamēdenru mātāḍidanu ||

Ch : 1

Sakini dākini bhīkaraghōra
 jada daiyamma kāmīni mā bhaktula behi
 pōkunṭe koṭṭudu pōndayani tyaga
 muddukumarundu mātāḍidanu ||

5. *SANTA RAGA TALA SULADI DARU* ;

Narayanagaula : Śrī tyāgēśa sāhendra vinuta

Dhruva tala Śrīdhara nārāyana gaula dhruva āthām
 nitya jayavardhanā ekavito-
 nija santosha pahā satah ||

Kannadagaula Kanakavasanta śiva tyāgēśa

Mathya tala kannadagaula maṭhye ēka viśvēśha
 mana ullāsa dēvadēvēśa
 majavati dayākari sāhadēva īśa ||

Malavagaula Vara mālavagaula sadara

Rupaka tala vanajāksha śara rūpaka dhīrā
 hara tyāgēśa dayākara
 ēka sāha dēva chandraśekhara ||

Ritigaula Ritigaula ajhnpe yēṇērīti ekavito kanta

Jhampa tala Śitasailasutese śitakaravanta
 dāta tyāgēśa avadhūta mūrtivanta
 bhūtanāyaka sāha bhūtalēśa hrinnīśanta ||

Purvigaula Sarāṇgatārthihara śaśīśekhara

Tripata tala śyamaṅgaṅgi dēvi prāṇēsvara
 karuṇākara sāhanuta tyāgēsvara
 varapūruvagaula tripata ēka śankara ||

Chayagaula	Māyā īta nidhāna tyāgēśa
Ata tala	mahārāja sakhēndranuta viśvēśa chāyāgauḷa atatala eka dēvēśa sāyamnāṭa dayākari bhūtēśa
Kedaragaula	Bhēdabhēdarahita ahitarana
Ekatala	bhīkara bhavasāgaratarapa kēdaragauḷa ēkataḷa ēka nidhāna sādara śahadēva tyāgēśa aridamana

6. SWARAKSHARA DARU

(in Todi, Kalyani, Kapi and Sankarabharana ragas)

Sa ri ga ma pa dha ni vika paidika
tarunalevvaru da ni sarigāri ||
Alinilavenula abjanibhasyulu-
kalakanthulu da ni sarigari ||
jalajadadalākshula sarasa bimbōshṭulu-
melatalevvaru dā ni sarigāri ||
karikuṁbha kuchamulu karpūragandhulu-
hari madhyalu dā ni sarigāri ||
dharapi nitambalu dhāvalyahāsalu-
darakaṇṭhalu dā ni sarigāri || ||

Da p m P m g M g r G r s
p m G r s n d n s r G r ||
s r g m p d n S n d p m g g r s
p m g r s n d n s r G r ||
s r G M p d N d p m g r s
p m G r s n d n s r G r ||

7. JAVALI IN Ragamalika (Kalyani, Surati, Asaveri, Revagupti, Pantuvarali ragas).

Kalyani : Ambānilaya chidāmbara vilasita
lambōdara hērāmba sallāmu |
Ambara magiruchi ḍambavidāmbana
āmbuja hita chidāmbara sallāmu ||

Surati : Sati nirmala sati chakrāṅga
gati sadgunavati sallāmu ||
nati trijagadgati || rūpā ||
śruti sarasvati sallāmu ||

Asaveri : Nandanandana induvadana
kundaradana govinda sallāmu |
mandahāsana mandajodharana
nanditagōpāla brinda sallāmu ||

Revagupti : Vāsavahita kamalāsana kritabhriḡu
pāsana sadguna bhāsura sallāmu |
Bhōsaladaivate śrīsāhanute mahi
shāsuraṁardini dāsapāle sallāmu ||

Pantuvarali Jati

8. CHATURDASA RAGAMALIKA - Adi tala

Satata gaurivari sarasa dayā kari
vitata kalyāni tujhēviraha tapatē tapanāvari ||

Sāraṅga ḍamarūdhāra
sakala nātaka sūtradhāra
bhāiraviśa anila anala jhāla
bhāsura varāḷi sallāpāna sahētila || satata ||
lalitapañchamasvara na sahētila
lavamātra ghantāraṇa na sahētila
sa lalita āharichcha na sahētila
satvara madhyamāvati antara hita jhāla ||
Sāmagānapriya tyāgēśa
sakala ādinātabhūtēśa
vāmanārchita śrīrāga vardhana
vāmākshīsa anurāga māḷavaśrīkari ||

9. DVADASA RASI KRITI

Bārārāsīyukta bālēvari
paripūrṇadayākara svāmi |
dhīrabrahmadīśa dēvatrayambakanātha ||
Mēshōnnēsha vilambana sāhē
Mī sangato rāśi tichi vṛishabha ||
Bhūshālankṛita sthanadvaya kumbha
bhūritichē nayanayugāḷa mīna ||
varabhṛūyugāḷa tichē dhanushya
sarasa kapōlim kastūri makara ||
taruṇi tanumadhyē siṁha
darśanīya ghōnte karkāṭaka ||
sarasa sundara kanyāsa
jagatraya tulā nahi īśa ||
viraha vedanātīsa vṛishchika
vara tyāga tryambakēśa mithunā hoyā tīśa ||

10. *TALA PRABANDHAM* (Nadai Daru)

Thū yē bhū srī dhi te
jaya baḷa kari maṇi haya yaśa guṇa dhana
naya pada kaḷa sukha vaya muda sūbha kari || 1 ||

Saranga: hara vara maja ase dēva dehi ||

vanita kavita ghanata dhanata
anuja thanuja manuja hitaja || 2 ||
manasa vachasa sarasa vapusha
vinaya sunaya janaya dinaya || 2 ||

Kalyani: ananda ārogya abhaya karāve ||

śitadēha jītamōha natasāha nagagēha
hritanāga dhritanāga atiyōga adityāga || 4 ||

Asaveri: savinaya ghanodaya jaganmaya vrajanaya ||

nagajādhāra natamandāra
sugunodaya sūbhakadāra || 5 ||

11. *MANGALAM* (Mangala Daru)

Mā pāli dēvuniki maṇḡgaḷam
mamu ganna taliki maṇḡgaḷam ||
Gangādhāruniki garuṇābhdhiki
divyamaṇḡgaḷa dēhuniki maṇḡgaḷam ||
Saṅgītarasikaku jalājākshiki
sarvamangalaku dēviki maṇḡgaḷam ||
Rahigaḷa tyāgēśunaku rādamauliki
Sāha mahīpāla dēvuniki maṇḡgaḷam ||
guhya karimukhuḷanu kūrimito ganna
mahitaguṇāḍhyaku maṇḡgaḷam ||

12. *EKA SABDA DARU* (Ekasabda prasam) Ahiri raga

Amba rakshi satata maja amritakaṭākshi
Sambārāri jīvanadāyini sadaye rājarājēśvari ||
Abjamukhabhāsure abjakūṭila bhrūyugale
Abjachañchalanētri Abjakantaśobhite
Abjakośaghanasthani Abrijvallīrōmalatike
Abjaruṇatanukānte Abjāśumadhuravāpi ||
Abjāsanapūjite Abjalōchanasodari
Abjagatigāmini Abjāharadhārīni
Abjatarūdāre Abjashadsadhatrī
Abjabhūshabhūshite Abjavāsasahite ||
Abja javāharivāhine Abjamaṇitarale

Abjakuśale nrityalōḷe Abja iva Ārogyaprade ||

Abjahara tyāgēśa dāyite Abjamitrānvaya sāhanute

13. *ANDHADI DARU* (Muktapadagrasta daru) Ahiri raga

Karuṇāgara garaḷakandhara

dhārājāmanōhara haranagadharaśara

Sāraṇāgata trāṇapara paramapāvana śaṅkara

karadbriṭaśulavara varada parātpara īśvara ||

Ghanabhaktāvanu vanajabhānutacharaṇa

raṇajitapura puṇyajana janapālana vichakshaṇa

Kshaṇagarbitaśamanadamana manasijahara bhaktaghana

ghanadamitra girisharasana sanakādinuta niranjana ||

Vāgiśanuta bhūshitanaga nagacharmāmbara ghanayōga

vōgajñadhyēya girijardhabhāgad bhagadeya

nataśatayāga

yāgadhamsanavirāga rāganandavaibhōga

bhōgabhūshaṇa sāhādēvatyāgēśasrtitanurāga ||

d d d p p m g m - g m p m p d d p

d p m g r r s n s - n s g m p p d p ||

d p s s s s r s - r s n s n d p n d p

d p s n d d p m p d - p d d p p p m g r r s n s ||

14. *NAVAGRAHA KRITI* (on 9 planets)

Mukhari raga - Adi tala

Navagraha maye kanyēvari nāthā anugrahakari

Ravikōtisamatēja rangānāyaka swāmi ||

Bhāsvaścharīrakāntīchī paripūrṇachandravadana

sāśvadbhauma ghanajaghana saumyaguṇayukta hō ||

gurusthana yugalate sarasakāvyā nīpūnate

varamandāyanate vāmākshī rāhu nēnate

tyāgēśapta śrīraṅga dēva sadayāntaranga

bhōgakari kētu rōmavāḷīsi mugdhākshi varakanyesī ||

15. *NAVARATNAPRABHANDHAM* (Svara, Sabda, Tala artha daru)

Todi, Dhruvatala.

sa ri Ga ri sa ni sa ri Ga ri sa

sa ri Ga ri g Ma pada Ni

sa ri sa ri ni da Pa pa ma ga ri sa ni ||

Karpūrāṅga ambikāsāṅga dēva

darpa garvabhāṅga

tyāga valmīkālīṅga ||

ta ke ki ta je kri tam tam thām
 dhi ka na tā dha na tā te |
 te ta jhē na tōm dhi na tō dha na tōm
 Sa Ri Ma Pa pa Dha - Pa ma ri ma Ri Sa sa |
 Sa ri ma pa Dha pa da - pa ni Sa Ni Sa ni
 Sa ri sa ri sa ni sa ni - pa ma pa da Da pa ma ri |

16. *SWARAṢATI* - Devagandhari raga, Ata tala

Kadhī karitīla janā paratatvachintā ||
 bālē ajñana kaumārē kṛīḍana
 bāla saṅga taruṇapaṇa paratatvachintā || 1 ||
 Aṅgaḷita vṛiddhapaṇa

aṇika roga bhājāna te paratatvachintā || 2 ||
 Atitvarita tyāmchī āyushyāchi gati-
 aharniṣi ritusamvatsara jñāli paratatvachintā || 3 ||
 baganēma visaratāta ishāṇetraya bhramatātā-
 tyāga tribhuvananātha he paratatvachintā || 4 ||

Swara : Ri ri Ri ma ga Ri - ma ga Ga Ri-
 Pamagari-magari Sa-ririsa-ma Garisa || 2 ||
 Ri ma Pa ma pada da pa - pama gari Ri-
 Pamagari-magari Sa-ririSa-maGarisa || 2 ||
 Dada pamapa Dada pmgari-Rima pamapa-
 Pama Ma ga ri Ri - pamagari-magari Sa-ririSa-
 maGariSa || 3 ||
 Sari ri sa- Rima maga Ripama pa da pa-
 nisa Sa ni ri ri sa ni sa ni ri ri sa ri-sanisaSa || 4 ||

Swara—

jati : ta ki da ta ḍim ḍim—gi nām gathōm—dim dhīm nām ga tōm
 sa sa sa Sa Sa ni ni Da da da da da ma ga ri
 ta kki ḍa ta ka dīm dhīm- di ki da ta kad—ta kka jha nu
 sa sasapa pa pa magaga ri sa dhaḷāṅkutōm ma ga tām
 risa |

Nagaraia iati

kiḍa taka jhēta jhe tari—tā kiḍa ta ka dim dhīm
 dha na ta ta dhana dhapa tōm - dhaḷāṅkutōm || 1 ||
 jhem ta ri ta dim - ḍim ku ta kki ḍa ta ka - dhaṇatatōm-
 dhikitatōm |
 ja ga ja ga ta ka ta ka dhīm - dhīm - da kki da ta ka
 ta ka dhi ttā - dhaḷāṅkutōm ||

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Folk Music of Karnataka

By

Dr. Padma Murthy, Bangalore.

Tradition, inheritance and association have always played an important part in the development of all known systems of music. Every society finds a place for its social activities, ceremonies, festivals, in a rich store of folk songs, proverbs and myths. Folk music is found in all countries all over the world. Folk songs are simple in composition and tone: yet very pleasing to the ear.

Folk music comes under the study of folklore. The folklore has been with us under various names ever since man began to take an objective look at his culture. The need to hold on to one's own, not only preserved but reinvigorated ancient folk traditions. These include superstitions, games and pastimes, witchcraft, fairylore, songs and tales, rhymes, proverbs, riddles, customs, beliefs and so on.

Folklore

For some people, folklore may mean "*Literature orally transmitted*". To a German, for instance, *Volkskunde* is the study of the culture of the Germanic and European *Volk*, with emphasis on the peasants and the plain people. It more or less corresponds to English "folklore". The main factor of folklore is the oral tradition, which is an important bearer of law and history with fully professional and official standing. Folklore is then, in main, oral tradition transmitted primarily by word of mouth. It reveals a vital segment of human genius often missed by

more formal culture histories. A true folk song or folktale will always have some biography; traceable — or at least hypothetical — as tradition in a non-literate or semi-literate society.

"As a body of materials, folklore is the lore, erudition, knowledge or teachings of a folk, large social unit, kindred group, tribe, race or nation, primitive or civilised throughout its history".¹

The term "folk" can refer to any group of people whatsoever who share at least one common factor.²

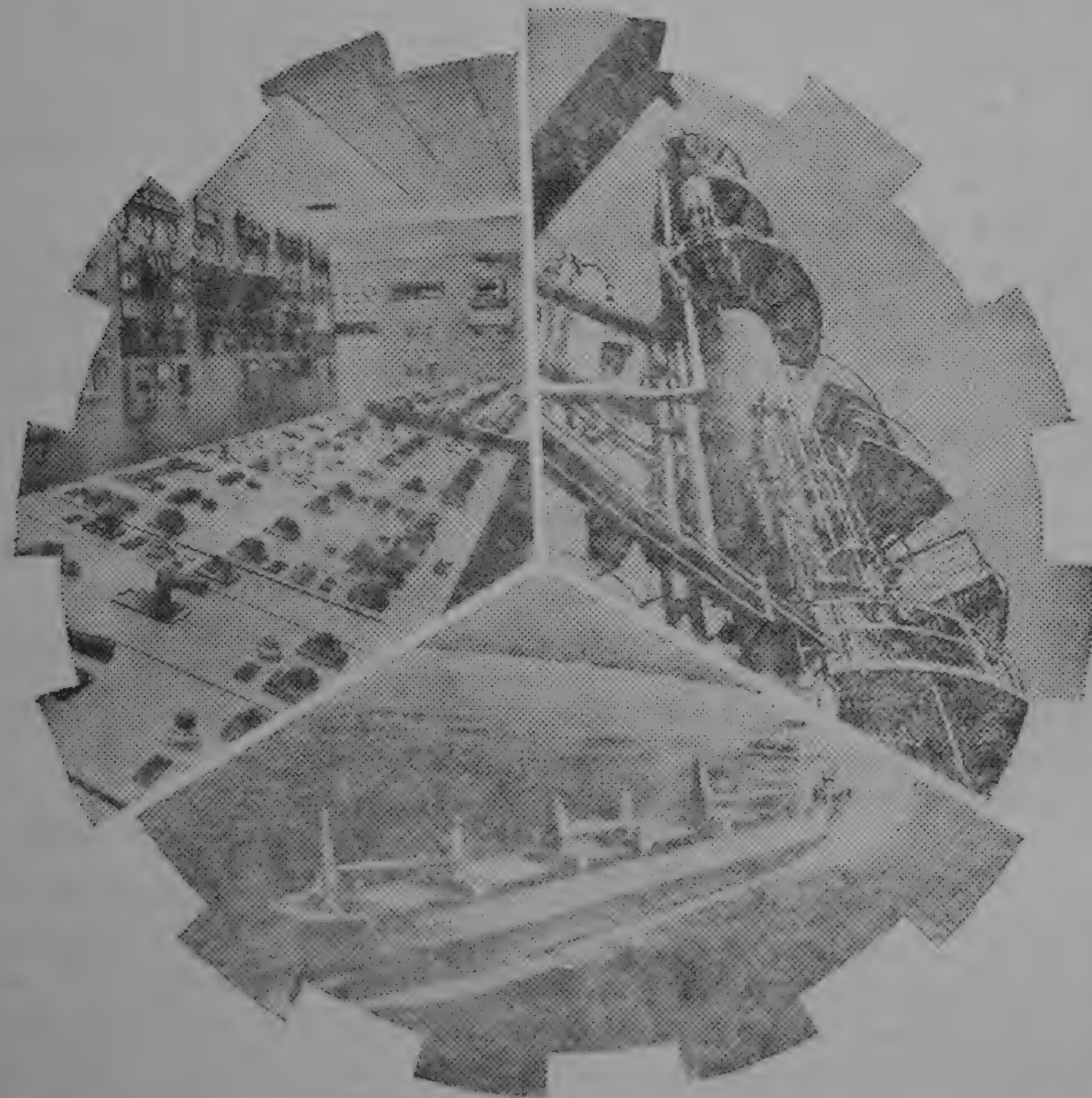
Folklore consists of all lore (knowledge, wisdom, action) transmitted by tradition.

Sources of folk music

Folk-derived music is as worthy of study as the art-songs. The majority of the folktales and folk-songs which excite us all over the world came from humble, unnamed men, composing orally with the use of common formulas and themes, both verbal and musical and handing these tales and songs down to active tradition bearers, who re-create them, sometimes for the worse. We do not usually know the composers, the tradition-bearers or the informants.

It may be true that the original composition was the product of a single

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minstrel or folk poet, but after generations of refinement and change, as it passes from singer to singer, being transmitted orally rather than by the printed page, it becomes a possession and product of the folks concerned.

Content of folk music

Folk music of a nation is a body of songs and instrumental tunes which is truly indigenous and which has actually been composed in that country. It must consist of songs which go back far in its history, songs which are unique and could not be mistaken for the product of a neighbour nation and its melodies are un-related to those of other peoples. It is in short the music of the masses.

Folk music of all parts, throughout the world, speak of the feelings and common characteristics of the people. Folk songs reveal and reflect the popular sentiments and beliefs of people. It is the oldest type of music and is developed spontaneously. It is the proud wealth of masses. Simple style and plain rhythm are its charms. For centuries they have been handed down from generation to generation. They are highly suggestive and full of meaning and emotional appeal and touch the tenderest core of the heart, besides being pleasant to hear. They vary from region to region.

India is tremendously rich in folklore and folk music; if one were able to take a count of folk music of the world and to compare countries on the basis of such qualifications, India would surely emerge as one of those with the largest corpus of music. Folk music in India has many manifestations.

Musical content of folk-songs

India is a store house of innumerable varieties of folk-songs. These songs are very lucid and full of expression and have simple forms. There are vocal, instrumental and also dance forms in folk music and they are all woven and embroidered with legends and themes.

The melodies of folk songs are very simple and employ a few notes only at a time. Normally folk music does not employ a drone, but a basic level is always maintained to which the melody is always returned. The melody flowing freely, often centres round a particular note or group of notes and circles round that only. The music is always coupled to the time-span of the poetic words making up the metre. Normally, the prayer song when sung alone to oneself uses only one single note and is monotonous. When it is sung in public, normally 3 notes are employed.

When a song is sung by a layman, he knows nothing about the intervals used in it or the rhythmic structure of the song. The rhythm and intervals occur to him naturally. Simple in form, but rich in meaning, folk music has its own charms. Its appeal is instantaneous.

Synthesis

In folk music, there is no conscious effort or aim of understanding the musical meaning of tones or of extending it further for artistic effect. The evolution of folk music is therefore a process of an unconscious synthesis of musical material both good and indifferent. It does not make use of the science of music nor does it consciously make use of any musical device for its theme or emotional

content, But uses its own choice of either a musical piece or song. Music serves here only as a channel for the overflow of the poetic emotion. The music of folk-songs is subservient to their poetic theme and has to prune its notes and melodies to suit its needs. Hence it is found that the notes of folk music are often cramped or extended a little away from the true notes and give gross melodies. The resulting incongruities in music are, however, cemented together by the poetic sentiment contained in the words.

The crudeness of the music is normally wiped off by the inherent intensity of the mood and by the singer's complete identification with it. Folk songs in which the mood is weak or self-identification is lacking, fail to impress or make any appeal because in the absence of these, the incongruities and the defects of music at once surface and become unpleasant.

Text & Tune

The text and tune of folk songs usually have an inseparable relation with each other. The words influence and determine to a large extent the forms of folk melodies. Each line of poetry or literature is set to a line of music in rhythmic patterns which largely depends upon the metre of folk poetry. One cannot, however, claim that the music expresses the meaning of the words.

The scales-the actual tones used in these folk songs-are mostly pentatonic, i.e., 5 different pitches are used. Perhaps more interesting and more significant than the structure of the folk tune is the way in which the songs are sung. Most of these musical practices involve the way the music is performed. There are both solo and group singing, vocal as well as instrumental, in folk music.

Poetic Metre

The most common sort of poetic metre which is used in folk music is also called as "ballad metre"—usually a stanza of the text is set to one of the three rhythmic patterns.

2 and 4, 3 and 4 and 6 and 8.

These three kinds of rhythm account for the vast majority of the folk tunes.

But the real spirit of a folk song rests not only in its text but also in its tune. A folk song without a tune is like a body without a soul, for it is the tune which makes it throb with life. Without music it is no different from a lyric put on paper.

Types of Folk songs

The poetic theme and the language of folk-songs are very simple, domestic or of worldly topic. Often the celebration of a marriage, love between young men and women or an adventure or some other incident supplies the theme.

Songs portraying episodes and incidents, tribal songs, marriage songs, worship songs, occupational songs, songs relating to palmistry, astrology, humorous songs, festive songs etc., find a place in folk music. They are all in the purely colloquial language and most stimulating. Witchcraft, demon worship songs are also not uncommon.

Instruments used in folk-music :

In folk music, instruments are used to serve three purposes :

1. As a drone to supply the key-note ;
2. Accompany or imitate vocal music for enriching purposes;

3. To supply the rhythm.

Folk dance and music employ a variety of instruments like drums, cymbals, horns, bells, trumpets etc., and Tuntune or the Ektar for drone. The rhythmic element is normally very powerful here and the melodic effect is totally drowned by the tangled mass of sounds. The emotion is supplied by the theme of the song. It is further strengthened by the gesticulations and bodily movements of the performers. Its rise and fall is regulated by appropriate variations in the drumming. The voices are usually untrained and shrill. The effect is not much musical, but is manly or powerful.

Virile music

It is further heightened by the quaint dresses of the performers and by the outdoor environments in which such songs and dances are usually performed. In the more vigorous types, the music is accompanied by fire bands. Sometimes use of swords and daggers is also seen. As a consequence it becomes very vigorous and awe inspiring. In such songs no rule is followed. Both the loudness and pitch of the sound are changed to effect the sudden changes. Thus a song may be very rough, shrill and powerful at one time and it may suddenly become soft and tender with corresponding changes in the manner of the drumming also.

The total effect of the music of folk-songs and dances, though poor in point of harmonic effect, is very powerful and virile and the seat of the power is in the large mass of sound and in the enchanting rhythm of the accompanying instruments of the drum-type.

Folk Music of Karnataka:

Folk music of Karnataka is the music which, like other kinds of folklore, reflects

the history and the composition of Karnataka culture. It has many manifestations. The popular tunes of these ring with the heart-throbs of the simple, unsophisticated villagers. These melodies, characteristic of their deeply-felt emotions, are absolutely in tune with their mode of living.

The rhythm and beat of folk songs of Karnataka is simple. The rhythmic patterns are determined by the day-to-day activities of the villagers like the sound of the grinding stone for instance, the drone of the spinning wheel, etc. These rhythms refined into symmetrical patterns form the basis of the entire folk-music of Karnataka.

The Tamil classic work of Elango Vadigal's "Shilappadikaram" (2nd century A.D.) describes the songs which are being sung by Kannada women while dancing.⁸ The Badami shasanas or inscriptions of Kappe Arabutta are perhaps the oldest Tripadis available to us. Nami chandra's Leelapati, Raghavanka's Somanatha Charithe, Siddarama Charithe and Nayasena's creations, all belong to old Janapada folklore of Karnataka.

We have many instances wherein great poets of Karnataka like Kanakadasa, Nanjundakavi, Panchala Ganga, Mahalingaswami etc., were influenced by folk-music long ago. "Folk songs of Southern India"⁴ is perhaps the pioneer effect to collect the folk songs of Karnataka.

Revival of folk Music

A book on Lavani was published by Fleeter in 1885. It is only during the first quarter of this century folk music of Karnataka started reviving due to the pioneering effect of Sri D. R. Bandre, Masti

Venkatesa Iyengar, Gorur Ramaswamy Iyengar, B. M. Srikantiah, Betageri Krishna Sharma, T. N. Srikantiah and others.

Regional Variation

There is a widespread variation in the tunes and melodies prevalent in the different regions of the state. The folk tunes prevalent in South Karnataka differ greatly from those that are popular in the North. Even in one area the same thing is sung differently by different groups.

Though folk-music of Karnataka is primarily vocal in character, it is accompanied by instruments. It comes so spontaneously to the villager that when he is ploughing or digging his fields, driving his cart or walking homeward alone, he just bursts into song in a full throated ecstasy. Similarly, when women get together and pound Ragi (the main grain used as staple food by villagers) they sing alone in two's and three's or in chorus. They need no instruments. But for songs which are sung on special occasions, the use of instruments is essential, particularly, the percussion instruments.

The traditional lullabies are still sung by mothers to put their babes to sleep.

Themes—Heroic, Devotional, Romantic

Usually each rural community has its own folk-songs and singers. While city people may never have an opportunity to hear a ballad sung by a real folk-singer, isolated people enjoy folk song as an important part of life. Very often in the evenings, professional singers entertain the audiences till very late in the night and keep men and women of all ages absolutely spell bound with their ballads.

These roving minstrels are sometimes accompanied by instrumentalists. There is an abundance of heroic, devotional and romantic tales in folklore : very often they are in verse. These sentimental tales are always sung in typical strains. For every tale the popular tune is different.

Lullabies

"Jogula" or lullabies, are sung in different tunes. But the tempo is invariably slow. Every tune, whatever its text tends to create a dreamy atmosphere which leads the child into the alleys of sleep. Its rhyme scheme is crisp and brief and takes the form of an address. At the end of each rhyming arrangement, plain and simple syllabic sounds like "O, OO" or "Ee, Ee, Ee" are hummed. Lullabies are normally soporific and repetitive in text. Love songs of course, run the gamut from comments upon the appearance and abilities of the beloved.

The songs employed in work are more varied. Almost anything quiet serves the cowboy riding the herd, who needs merely to keep the cattle aware of a human presence and at the same time needs to thrust away his own loneliness.

Zonal Folk Traditions

From the point of view of the study of folk tradition, Karnataka can be divided into two zones.

South Karnataka comprising of Mysore, Mandya, Hassan, Tumkur, Bangalore, Kolar, Chitradurga, Shimoga, Chikmagalur and other districts.

North Karnataka comprising of Belgaum, Bijapur, Gulbarga, Bidar, Raichur, Bellary Dharwar.

Apart from these, we have North Canara and South Canara districts and Coorg.

Border influences

Kerala and Maharashtra have influenced the culture of coastal areas to a certain extent. The "Tenka Tittu" Yakshagana Bayalata, which is prevalent in Mangalore and Puttur have been influenced by "Kathakali" of Kerala. The "Badaga Tittu" Yakshagana Bayalata which is prevalent in Udupi, Kundapura and Honnavara has been influenced by Pagadi of Maharashtra. "Mudalapaya" is more or less like "Veedi Natakam" of Andhra Pradesh, while Belgaum, Bijapur and Dharwar districts have been mostly influenced by Maharashtra culture. Border districts like Gulbarga, Bidar, Raichur, Bellary, Chitradurga, Tumkur, Kolar have greatly been influenced by the culture of Andhra Pradesh.

In more isolated parts of the rural South Karnataka, the songs are sung for entertainment by groups of people, who learn them from parents and older relatives who continue to teach them to their children, maintaining family traditions that have preserved a great many songs which are very old.

Karapalas, Dombidasas, Telugu Jangamas, Helavas, Jogis, Neelagaras, Chowdike singers, Ganeyavaru, Goravas, Devaragudda, are some of the singing tribes.

Lavani

"Lavani" is a type of ballad which depicts the bravery of our heroes. Those who depict the legends and stories in song form are called "Keertankars". If they depict it in the folk medium, they are "Gondaligas". These are "Dombidasas" who sing to the accompaniment of Ekatari.

They are uneducated village people. Kurubas play "Dollu", Jogathis play "Chowdike", young girls sing "Sobane pada", "Ragi Biso Pada". Peasants sing "Hanti Hadu", "Balori Hadu", "Dundumi pada". All these belong to lavani group of songs.

The instruments used are Kamsale, Tamboori, Gaggara, Dhakke, Chowdike, Sruti, Oduva Gane, Ooraduvagane, rekatali or rekanada, Helauara Gante, Kin-nari, Gummate, Dhumaki or Dhakke, etc.

Ballads

Ballads are narrative folk-songs in which the story element is vital and should have a traditional life. i.e., it must live primarily in the memories of the people and be passed by word of mouth from one singer to another.

A typical ballad may contain about 14-20 short rhymed stanzas. The diction is simple and straight forward, but the grammar is uncertain. The ballad is likely to contain characters, situations, and expressions familiar from other similar pieces. The story is told with much dramatic detail, considerable dialogue, and little, if any, comment from the author. The longer the ballad is sung, the more likely it is to acquire the style and the language of the people who sing it. A folk ballad has great powers of endurance in its own environment.

Impact

A successful ballad composer who understands the mind of the folk, tells his story so as to appeal to their tastes, their ethical sense, and their hearts. And it is a rare audience indeed that does not fall under the spell of a ballad well sung by a genuine folk singer. In the folk community the ballad serves the universal

need for story and song by providing both together in one moving work of folk art. It offers the excitement of vicarious experience and frequently conveys some of the pity and terror of tragedy.

To the outsider it gives a deeper understanding of ways of life different from his own. And to every one who reads them or listens to them, the simple ballad stories offer memorable scenes from the ever-changing drama of human life.

Folk songs could be a most successful device to arouse the workers. In the work-songs each stanza is treated as an independent unit and sung when it comes to mind. This may be roughly divided into songs descriptive of various occupations and occupational heroes and songs

employed within the work itself. None of these songs is static.

They impinge upon balladry, often telling a relatively complete story, but more frequently describing a series of independent scenes which with only a few verbal changes may be shifted from occupation to occupation.

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The Communication of Culture through Music: The Folk and Classical Music of South India

By

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India has a rich and vast cultural heritage dating from prehistoric times : she has undergone tremendous changes over the centuries without abandoning her traditional features. One common culture that is typically Indian unifies India's many internal cultural differences. Yet because of her many different races, regional differences, various dialects, social customs and habits and diversified religious practices, India can be aptly described as a multicultural country.

Fine arts and literature play a prominent role in manifesting the culture of any country: among the fine arts in India, music is held in high esteem. Excavations at Mohenjodaro and Harappa reveal the antiquity of music and dance in India.

During the Chalcolithic Age (c 2500-1500 B.C.) a people related to the Sumerians flourished in the North and formed the so-called Indus Valley Civilization. Excavations at Harappa (Punjab) and Mohenjodaro (Sind) show them to

have been an artistic people of advanced culture. Among their remains are figurines of dancers and women drumming and an ideograph of an arched harp of early Mesopotamian type.¹

Frequent references to music and dance are found in the Hindu epics, *Rāmāyana* and *Mahabharata*. Music has been very closely related to religion and has been part of temple rituals and social functions from the earliest times.

Origin

The origin of Indian music can be traced to the *Vēdas* of 1500 BC. The Vedas are a compilation of religious prayers, hymns and ritual formulas pertaining to various gods. Of the four *Vēdas*, namely, *Rig*, *Tajor*, *Sāma* and *Atharva*, *Sāma Vēda* is related to music. The earliest Sanskrit treatise on music and dance, the *Nāṭya Sāstra* mentions that *Brahma* (the Creator) extracted the art and science of music from *Sāma Veda*. *Sāma Veda* is chanted to

* We are grateful to Prof. Trichy Sankaran, the brilliant mridangam maestro who is teaching percussion at the Toronto University, and is at present working on a Project covering India and the Far East and who has very kindly given us this Copy of his learned article in the "MULTICULTURISM" Magazine, Feb. 1979, Vol. III., published by the Guidance Centre Faculty of Education, University of Toronto, Canada. This article shows what a truly cultural ambassador, Trichy Sankaran is—Ed.

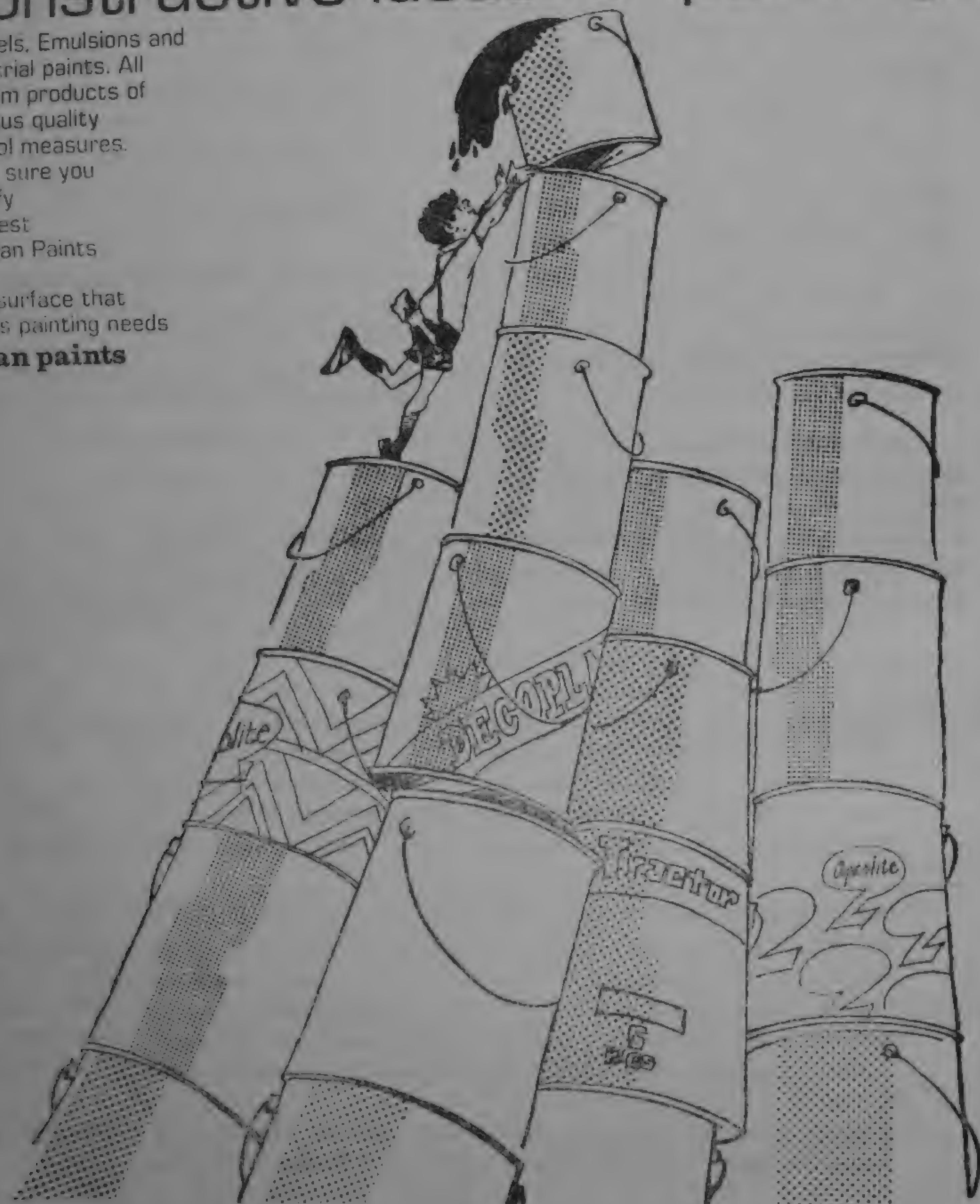
¹ Crossley-Holland Peter "India in The Pelican History of Music, eds. A. Robertson and D. Stevens (New York Penguin Books, 1960). p. 24.

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three notes in discrete pitches: udatta— “ raised or upper note, anudatta— “ not raised ” or lower note and svarita— “ sounded ” or middle note, thus suggesting stepwise tones to a musical scale to come later on. Music in general was considered another type of Veda known as Gāndharva Veda. Also the vīṇa (stringed instrument), the Vēnu (flute) and the mrd-anga (two headed drum) are mentioned in the Vedic literature as the three celebrated musical instruments of India.

Music Religion, Philosophy

Music in India is interwoven with religion and philosophy in a number of ways. The material and spiritual worlds are regarded as inseparable and the oneness of these two worlds has laid the foundation of Indian culture and has determined the character of India's social ideals. The philosophies in India are regarded with deep religious conviction. Unity in diversity is the quintessence of Hindu philosophy which is highly expressed in art forms. Eternal life is the core of Hindu philosophy. The spiritual wisdom is given the highest value and not mere scientific knowledge. Dharma (right conduct), Artha (material wealth), Kāma (desire, love) and Moksha are the four suggested goals of life, the ultimate being Moksha which means liberation of soul: the first three aims are the means to the end Moksha.

Music, dance, drama and visual arts are basically philosophical in character. The ideals of Hindu philosophy have been the theme, that is the subject matter, for most of the songs. Hindu philosophy does not find a contradiction between love on the human plane and love on the spiritual plane. Expression is given to the sentiments of love on both these planes, particularly in some dance pieces.

Jñāna (supreme knowledge). bhakti (devotion) and karma (sense of duty) are considered different paths, different types of yogas for the realization of the Absolute. Yoga means communion, becoming one with the object in mind. Music itself is considered another form of Yoga—nāda yoga (nāda means sound) in which the element of bhakti predominates.

“Oh mind! Attain the bliss of Brahman, by losing yourself in Nada, with all its Rāgas composed of the seven notes bestowing delectable fruits, which Trinity, all the gods and the great sages have cultivated and which Tyāgarāja knows.”

(Composer Tyāgarāja)

Many composers have proclaimed the role of music as a more sublime path than yogic practices.

Hindu Pantheon

The deities of the Hindu pantheon are also associated with music and musical instruments. *Siva Śaivite* (worshippers of *Siva*) *Viṣṇu-Vaiṣṇavite* (worshippers of *Viṣṇu*) and *Shakti* (worshippers of the mother Goddess) are the major cults highly characterized in the Hindu religion.

Siva, the foremost of all Hindu Gods, is associated with music and dance. *Siva* is said to be the King of dancers and hence called *Nataraja*. He is the embodiment, the chief source of rhythmic energy. His dance represents the rhythmic play of the cosmos. Rhythms are supposed to have evolved during His Celestial Dance with His consort *Pārvatī*. The word *tāla* (to be discussed later) which encompasses all the finer aspects of rhythm is considered to have emerged during His Dance. According to tradition, the Divine dance was classified into two types, the *tāṇḍava*, the forceful,

masculine type and the *lasya*, the more graceful, feminine type. The two together produced endless rhythms that were transformed later in many *tālas* (ta representing *tāṇḍava* and la representing *lāsyā* together producing *tāla*).

The *Damaru* (an hourglass-shaped drum) is a sacred drum attributed to Lord *Śiva*. Fourteen sounds are said to have come forth from His *damara* and according to the legend those sounds were the origin of all speech. Also the initial strokes or the sounds of the *mṛdangam* are supposed to have emanated from the faces of *Śiva*.

Saraswathi, the Consort of *Brahma* is associated with the *viṇa* and is regarded the Goddess of learning, the presiding deity over fine arts.

Krishna Cult

Krishna the incarnation of *Viṣṇu* is associated with music and musical instruments, especially the flute and the drums. The cowherd *Krishna* is depicted playing flute in paintings and sculptures. There are many legends about *Krishna* and the *Vaiṣṇava* cult has been very popular in both South and North India. The episodes from the lives of *Krishna* are given expression in many songs and dances; it is particularly so in the *Bharatanāṭyam* (the classical dance of South India). The dancers and music composers have chosen themes from the episodes of *Krishna*. The famous song "Krishna nī begane bāro" (Krishna! come soon), composed by Vyāsarāya in the sixteenth century is a favourite piece among dancers performing *abhinaya* (mime).

"Krishna come soon. Come soon and show me your face.

With bells on your feet and blue pendants in your ears.

* Udipi is a famous Krishna shrine in south west India.

O blue-hued lord, come dancing to me.

Robed in Banaras brocade, in your hand the flute.

Your whole body redolent with fragrant sandal-wood paste.

You showed your mother the three worlds in your mouth

(when she sought to chide you for eating mud).

O prop of the universe, our lord Krishna of Udipi!"

Dance

Sometimes the dancer would bring all different lovely instances—episodes of the divine child *Krishna*—and narrate them through *mudras* (hand gestures) and facial expressions with which the Indian audience is most familiar. *Krishna* is also considered a god of love, love exemplified in the longing of the *gōpis* (cowherd girls) for Him. *Krishna* is viewed both as a divine Lord and as a mortal lover at the same time.

Stories of *Krishna* are also portrayed in a large variety of paintings. Of the many songs composed in praise of Lord *Krishna*, Jayadeva's (poet musician of the twelfth century) *Gītagōvinda* constitutes a monumental poetry often sung by congregational (*bhajan*) singers and concert musicians alike. Dancers and painters too have drawn inspiration from *Gītagōvinda*.

Rama

Another incarnation of *Viṣṇu* is Lord *Rāma*, the hero of the famed epic *Rāmāyana*. The most popular and beloved South Indian composer, Tyāgarāja (eighteenth century) was an ardent worshipper of *Rāma* and composed thousands of songs in praise of Him. Two contemporaries, Muthuswamy Dikshitar and Syāma Sāstri and Tyāgarāja are the most rev-

ered composers, known as the South Indian Musical Trinity. Dikshitar, worshipper of Lord *Muruga* (the younger son of *Śiva*) has composed many in praise of Him and Syāma Sāstri has composed many songs in worship of mother Goddess *Kāmākshi*. The compositions of these three composers are frequently sung in South Indian concerts.

The elephant-headed God *Ganēsha* (elder son of *Śiva*) is worshipped primarily of all the gods for any auspicious beginning and is believed to be the remover of all obstacles. The first song that a student learns and also the first song sung in concerts is usually dedicated to Lord *Ganēsha*.

Folk Music

Folk music, folk arts, folk lore and folk literature hold an important place in the cultural life of a country. Folk songs are spontaneous expressions of natural surroundings and have been passed on from generation to generation by oral tradition. As folk music moved from region to region, cultivated elements have also been added from time to time and thus folk music never remained static. Many classical songs have been influenced by folk tunes. Some of the Indian classical *rāgas* (melodies) and *tālas* (rhythms) have unmistakable signs of folk origin.

Geographical factors, social customs, and habits, occupation, entertainment, religion and rituals are all reflected in folk songs. Regional folk songs, sung in their dialects are abundant. Harvest songs, fishermen's songs belonging to the festivities, lullabies and songs pertaining to rituals are common themes in folk songs throughout the length and breadth of India.

Tālāṭṭuppāṭṭu (lullabies), *Kummi* songs (which women sing standing or

dancing in circle), *Eṭṭattappu* (agricultural songs) and *magudi* (snake charmer's songs) are some of the well-known folk songs of South India. There is no festival in a temple without music. The narration of the story of the Goddess *Māriamman* (the goddess of health and rain who protects mankind from diseases like small-pox and cholera) by the *pūsari* (priest) with the accompaniment of folk instruments is very popular.

Several types of horns, conch, a variety of percussion instruments such as the *ḍolki* (a barrel-shaped drum made of metal or wood played with the hands), the *pambai* (a pair of cylindrical drums played with sticks), the *udukkai* (hourglass-shaped drum), the *tambattam* (a large-sized tambourine played with sticks or hands), the *ektārā* (singlestringed drone) and the *magudi* (an instrument resembling a bagpipe with two pipes made of cane inserted into a circular gourd) are some of the large variety of instruments used in folk music.

The *karagam* is a popular form of folk dance in South India performed by many folk musicians and dancers. It is an important part of the temple festival for *Māriamman* and is performed by balancing a pot filled with uncooked rice on a tall conical bamboo frame decorated with flowers. Several secular forms of *karagams* are also developed out of this older form. The *karagam* dance is of great antiquity and has been described in the *Tamil* literary work *Silappadigāram* (second century) as the *kudakkoothu* dance.

Chindu is a popular dance of the nomadic tribes in South India. *Kāvadi-chindu* is a famous folk song belonging to the *chindu* type sung by the pilgrim devotees of Lord *Muruga* as they carry a *kāvadi* on their shoulders. *Kāvadi* is a

type of yoke from which offerings to the deity such as milk and rosewater are suspended. These *kavadichindus* (in different tunes and metres) and *magudi* tunes have become so popular that they can be heard even in the classical concerts of South India today.

Classical Music

It is very fortunate that India has been preserving her literature through treatises on the art and science of music, written by many scholars from time to time. *Nāṭya Sastra* which deals with melody and rhythm very elaborately is the earliest and the most significant treatise on music and dance. It was written around the second century B.C. by Sage *Bharata*. *Matanga's Brahaddesi* (fifth century) and *Sārṅgadeva's Saṅgita Ratnākara* (thirteenth century) are among other important treatises on music. The present form of the classical music is a gradual evolution from the older forms based on the traditional principles. The contemporary classical musicians of the South and North, no matter what their stylistic differences are constantly refer to these treatises and rely upon them as their source material.

Before the music of the South and North is discussed mention should be made of the traditional method of learning Indian music and the changes in patronage for the musicians.

Though related to theory music (particularly the performance of music) as such is kept somewhat separate from the theory. The oral system of communication has been a tradition in India from the

very earliest times especially in religion and music. The direct learning by a disciple from a teacher through careful listening, imitations, and memorizations is highly emphasized in this musical tradition. In other words music is approached only through the ears. Unlike in the West music is not read and therefore there is no formal notation from which Indian music is performed. (There is a basic notation followed with regard to melody and rhythm used mostly as a visual aid.) This particular aspect of ear training in music is highly regarded by many Western composers and musicians because many Westerners feel that "their notation has closed off important avenues for expression."

In the past, classical musicians of high calibre were supported by *Maharajas* (kings) and *Zamindars* (wealthy landlords). It was considered an honour to engage renowned musicians in royal courts. Their material needs were taken care of by the patrons. Some of the musicians at the courts were great scholars, performers, composers and teachers.

The situation of musicians has now changed with the advent of industrialization and political independence. Now there are no more kings or landlords and so no stable support and the musicians have to compete for their livelihood by performing for the public. As a result many *Sābhas* (public organizations) have emerged, which feature music, dance and drama on a regular basis. In a way it is a welcome change for the public for now they can hear a top ranking musi-

cian in a concert by paying an admission fees; thus music has spread from the restricted circle of the elite to the general public. Also it has led to a prevailing competition among musicians to secure stature and a firm position for themselves in the music field.

There are two distinct styles, the *Karnātak* (South Indian) and *Hindustāni* (North Indian), in the modern performance of Indian classical music. According to the history of Indian music there was no such distinction until after the thirteenth century. The distinction was largely the consequence of changes in political conditions—of frequent Moghul invasions and economic upheavals in the North at that time. When the Moghuls conquered North India some well-known musicians, like *Amir Kusrū*, brought Arabian and Persian cultural elements with them and these were introduced into this music. Certain new instruments and musical forms were also added and as a result the music was put in a different garb—a mixture of Indo-Persian musical elements. The *Hindustāni* music flourished in Moghul courts. South Indian remained relatively undisturbed and the music of the South continued to prosper mostly in the temples. Since South Indian music was not subjected to foreign influence, it is considered more traditional and authentic.

The difference between *Karnātak* and *Hindustāni* music is largely a matter of style and approach. The fundamental principles of melody and rhythm are common to both systems but they differ in content. One striking difference between

the two is the manner in which the tempo is changed. While the music of the North follows a gradual increase in speed the music of the South observes a steady pulse (*tāla*) throughout a piece (a precise relationship is maintained against the steady pulse whenever the musical phrases are halved, doubled, tripled etc in speed).

Classical Musical Instruments

India has a wealth of musical instruments. I will mention those that are commonly used in the classical music of South and North India. The *tanpūra* (also *tambūra*) is an essential drone instrument for both *Karnātak* and *Hindustāni* music. It is an ubiquitous, long-necked, plucked lute used for tonic reference in the ensemble. The *vina* is a stringed, fretted (twenty-four frets set on bee's wax) instrument of great antiquity used for playing melody. *Vina* has taken on many new shapes and sizes over many centuries. It also exists in North India in the form of *bin*. The *sitar* and *sarod* are the most popular stringed instruments of the North. The *sitar* is a fretted instrument similar to the *vina* of the South in many respects but unlike the *vina* the frets on the *sitar* are movable. The *sarod* has an unfretted finger board made of metal and the strings are attached to the bridge which is fixed on a piece of hide that looks like drum head. A flute made of bamboo is used both in the South and North and is played in a transverse position. The North especially uses a longer flute known as *bāṇsri*. *Nāgasvaram* is a double-reed wind instrument of the South performed usually on auspicious occasions like marriages and temple festivals. It is accompanied by a

* Robert E. Brown. "India's Music, in "Readings in Ethnomusicology, ed. David P. M. McAllester (New York Johnson Reprint Corporation, 1971) p. 293.

percussion *tavil* a two-headed drum, one head played with a stick and the other with the hand using thimbles. The North's counterpart of *nāgasvaram* is *shehnāi* which is smaller in size and also used on propitious occasions.

India has adopted two of the Western instruments, clarinet and violin. Violin was adopted in India two hundred years ago and is now an important accompanying melodic instrument for any ensemble in the South. It is also popular as a solo instrument. The violin is not very popular in the North although the North has another kind of bowed instrument called *sarangi*, a solo as well as accompanying instrument. The clarinet is used only in South India where it is accompanied by the *tavil*.

The *jalataranga*, literally waterwaves, another instrument unique to the South, uses water-filled porcelain cups of different sizes: the size of the cup and the amount of water determine the pitch. It is played with a pair of small sticks.

The most popular percussion instrument is the two-headed, barrel-shaped drum, *mṛdangam* (the prominent head is tuned to the tonic and the other provides bass), a principal accompanying drum for any *Karnātak* concert. The chief percussion instrument in North India is a pair of kettle drums, *tabla* proper, tuned to the tonic and *bayan*, a bass drum. The pair together are known as *tabla* and they function in a way similar to *mṛdangam*. *Pakavaj*, another kind of drum that looks similar to *mṛdangam* is also used in North India. It is used to accompany *drupad* (serious, older style music). Other percussive instruments of the South include

a small tambourine *kanjira*, an earthen pot *ghatam* and a jew's harp, *morsing*. A *kon-nakkōl* performer who mainly recites *śolkattus* (drum syllables) with inflections and articulations also forms part of the percussions ensemble. The recitation of *bols* (*śolkattus* known as *bols* in the North) is a common feature in the middle of a *tabla* solo in the North.

Raga

There are two principal elements in Indian music: *rāga* which refers to the melodic aspects and *tala* the rhythmic aspects. In the North *rāga* and *tāla* are called *rāg* and *tāg* respectively. Indian music does not have harmony. It is totally melodic and modal in nature. The melodic soloist, singer or instrumentalist, chooses his tonic pitch and tunes the drone to the tonic and fifth. Tonic and fifth remain constant throughout the performance. Once the pitch is decided upon, it is not changed in the middle of a concert. There are no key changes in Indian music.

Each *rāga* has certain traditionally fixed tones (itches) in its ascending and descending scales. The character of each *rāga* is established by the order and the sequence of notes used in the ascending and descending scales and also by the manner in which the notes are ornamented. The *gamakas* (ornamentations) are subtle and they are an integral part of the melodic structure. There are hundreds of *rāgas* each of which has individual characteristic features and distinct moods. The notes or discrete pitches used in a *rāga* are called *śvaras* represented by specific Indian solfege syllables *sa ri a ma pa da ni* which correspond to *do re mi fa so la ti*. There are a number of *rāgas* that use all the seven notes

in both ascending and descending scales: other *rāgas* use either six or five tones only. In addition there are *rāgas* that are *vakra* (crooked) because of subtle upward and downward jumps within the scale, the ascent differing from the descent.

Rāgas are supposed to evoke certain emotions in the minds of listeners and artists alike. The aesthetic appeal or the emotional impact created by music, dance, drama, and poetry is termed *rasa* (literally "extract") and according to the Indian classical tradition there are nine such sentiments (*nava rasa*).

They are

sringāra — the romantic, an expression of the longing for love,

hāsya — the humorous,

karuna — the pathetic,

veera — the heroic.

raudra — the expression of fury and anger.

bhayankara — the expression of fear.

bibatsa — the expression of disgust.

adbhuta — the expression of wonder.

shānta — the expression of peace.

Sringāra, *karuna* and *shānta* are said to be the predominating *rasa* in music, *bibatsa* and *bhayankara* are thought to be more fitting for drama.

Rāgas are also grouped as male and female (*rāga*, *rāgini*) in the North and many *ragās* have been depicted in paintings and are known as *rāga mālā* paintings. The seasonal themes, moods and deities associated with *rāgas* are all portrayed in

the paintings in which the three arts music, poetry and painting are combined and give expression to the entire range of human experience. *Rāgas* are not only associated with different moods, but also with the times of the day, the seasons, and the various gods. This concept of relating *rāgas* to nature and different times of the day is very old and mention of this fact is found in *silappadigāram*. But while the North Indian musicians try to follow this concept as much possible, the South Indian musicians do not necessarily adhere to this practice because of the nature and timing of contemporary concerts. There concerts take place only in the evenings and mostly inside auditoriums and South Indian musicians have changed their views on this particular aspect of musical tradition. "In the North adherence to the time theory also appears to be slackening and though it may take some years, the *Hindustāni* musicians are bound to follow the example of the artists of the South."

Tala

To the theory of musical time, India has contributed a most sophisticated and scientifically developed system of rhythms. The metres in Indian music are considered to have been a development from the metres of Sanskrit Prosody. Groups of short syllables, long syllables and different combinations of the two are the fundamental roots of the metres and the basis for the durational element in Indian music. The music is governed by the metre or rhythm of the *tāla*. Sarngadeva defines *tāla* as the root or basis of every form of Indian music—vocal, instrumental and dance. *Tāla* is an organized metric cycle composed of traditionally determined rhythmic units and is performed through

* R. Shankar, *My Music My Life* (New York Simon and Schuster 1968). p. 24.

conventionally followed hand gestures such as claps, finger counts and waves.

There are hundreds of *tālas* covering a whole range of time measures and each *tāla* has its own characteristic structure or divisions. The different structures of the *tālas* give rise not only to a variety of time measures but also influence the patterns in singing and drumming to a great extent.

Elaborate theory on *tāla* discusses all important principles of rhythm including the length and magnitude of time, the mode of reckoning *tāla* (hand gestures), principles of setting melody in a *tāla*, the three degrees of speed *vilamba* (slow), *madya* (medium) and *durita* (fast), the different parts to a *tāla* (*anga*), the five possible variations (*jotis*) applicable to each *tāla*, the cement of musical pieces at different places (*graha*) in a *tāla* according to the nature of flow of the melody and the visual images (*yatis*) of melodic and rhythmic patterns.

Karnatak Music-Musical Form

The music is presented in both composed and improvised forms. There are thousands of compositions most of which date from the eighteenth and nineteenth centuries and are sung in *Karnatak* concerts at present. As mentioned earlier the eighteenth century composers Tyāgarāja, Muthuswamy Dikshitar and Syāma Sāstri are the most acclaimed of all Indian composers and their compositions figure prominently in concerts. Equally honoured is an earlier saint-composer Purandaraḍāsa (fifteenth century) who has written thousands of songs in the language *Kannadam* in praise of Lord Hari (*Viṣṇu*) in a lucid style. He is regarded as a

pioneer musical pedagogy, the father of *Karnatak* music.

Each composition is sung in a particular *raga* and *tāla* as set by the composer. The compositions are mainly in the Southern Dravidian languages, Telugu, Tamil, Kannadam and Malayalam. There are several types of compositions for example.

varnam (an etude-like piece)

kṛiti (art songs—commonest type of composition)

svarajati (a piece in which the poetic text and *svaras* are sung alternately)

padam (unique characteristic style, full of emotional feelings, love themes)

javalī (a light piece in which sentiments of love are expressed) and

tillāna (a short rhythmically interesting piece. *solakattus* interspersed with poetic text)

The last three types are derived from the *Bhāratatanāyam* repertoire.

The improvisations take place before and during a composition. There are three major types of improvisations: *alapana*, *niraval* and *svarakalpana*. *Alapana* is a prelude to a composition and is performed in the same *rāga* as the composition. It refers to the improvisation on the *rāga* in free rhythm. The drums are silent for this section and only melodic soloist and melodic accompanist (usually violinist perform *alapana*, *Niraval* and *svarakalpana* are performed within the composition and so within the *tāla*. The former is the melodic improvisation performed on a line of text chosen from a composition and the latter is the impro-

visation using *svaras*. During *niraval* and *svarakalpana* the main performer and the violinist perform alternately with the drum accompaniment. It is the option of the melodic soloist to omit any or to include all three types of improvisation.

There is yet another kind of improvisation known as *tanam* which figures in a major item called *Ragam-Tanam-Pallavi*. In the *tanam* the improvisation falls into regular rhythmic pulses yet unmeasured. The *Pallavi* offers the musician the scope to prove his creativity and rhythmic virtuosity.

Hindustani Music

Like the South, North Indian music is also presented in both composed and improvised forms. The musical forms are much more elaborate and highly organized in the South than they are in the North. The famous *sitar* virtuoso Pandit Ravi Shankar has said:

In general, *Karnatak* music is characterised by a far greater degree of precision than the music of the North and it is based on a very strictly organised system. The percentage of fixed compositions played by artists is much greater too. Embellishment of fixed forms is one of the prime elements of a *Karnatak* musical performance whereas in the North more stress is put on improvisation—reaching out beyond the basic forms. Perhaps because of the organisation and logical arrangement in the Southern music the Westerner often finds it easier to learn the *Karnatak* system whether he is interested in vocal

music, instrument or the playing of the *mṛdangam*, the two-faced drum that is most popular in the South.

Since the compositions in the North are generally short, the emphasis is more on the lines of improvisation. There is no separate music for instruments—it is all derived from art songs, that is, based on the vocal repertoire. The North has an instrumental music or more precisely instrumental type of compositions known as *gat* even though they are fundamentally based on the singing style whereas all South Indian instrumental music derives from art songs. The types of compositions in North Indian music are *dhrupad* (a serious older style of a religious nature), *khyal* (imaginative, elaborate and romantic style) *tappa* (folk type) *thumri* (light) (semiclassical, romantic) and *tārrāna* (a short piece using solfège syllables). *Thumri* and *tarana* are comparable to *javalī* and *tillānā* respectively of the South Indian music.

Format

The following is the usual format of instrumental music in the North. *Rāga* improvisation (the solo form without drum accompaniment) falls into three sections, namely, *ālāp* (improvisation on the *rāga* in free rhythm and usually in slow pace) *jōr* (improvisation with regular rhythmic pulses added—yet unmeasured comparable to *tānam* of the South) and *jāla* (similar improvisation as *jōr* with rhythmic pulses in a faster speed) Then comes a short instrumental piece *gat* set to a *tāl* in which the drum *tabla* enters. After a series of improvisations on the *gat* and gradual speeding up it culminates in *jāla* form in an excitingly faster speed. Occasionally musicians are free to change the *tāl* or introduce a different *rāg*, perhaps even a different *gat*.

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The classical music of India captured the interest of the Western world. The musical and cultural values of India have appealed to the scholars, musicians and the students of the West. There is definitely something that this music has to offer from the educational, cultural and performance viewpoint. Lately some composers and musicians of the West have taken certain melodic and rhythmic aspects and Indian instrumental sounds and have incorporated them into their classical, jazz, folk and rock music. Musicologists and students hold Indian musical studies in high regard because of their methodology and cultural value. Thus study of and exposure to this musical culture have had varying significances, depending upon the approach.

Educational institutions can play a vital role in bringing different cultures under one roof especially in a country like Canada where the society is formed of various

ethnic cultures. Some Canadian institutions have been supportive of cultural immersion programs. York University in Toronto should be commended for its efforts in this area. The Music Program at York offers studies in the performance of Indian and African music—this makes the program unique among Canadian university music programs. In addition to being a centre for Indian musical activities which is frequented by the local Indian community, York University holds an annual music festival in honour of the Saint-Composer Tyāgarāja following the model of that of South India. The festival provides a great opportunity for the Canadian community to personally meet and mingle with the East Indian community and to experience directly the true spirit of Indian culture. Many students from the Indian music program at York perform every year at the festival. To them the musical manifestation of their culture is a very valuable one indeed.

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Time Beats and "Thadhinginathom"

By

S. Ramachandran, (Central Railway)

"Time" is a word with profound connotations. When we refer to duration of time, say, for the accomplishment of an event or act or performance, it is an expression of speed. The varied situations and the entire gamut of our elemental emotions which operate as powerful forces day in and day out, all have a positive bearing on Time. Our scientific achievements are based and measured in terms of this ubiquitous yardstick. We achieve a specified target within a definite span of time. We also realise that a particular biological process or chemical reaction takes place, again subject to the never-failing time factor. In short, the extensive range of institutions that bear testimony to our progress have all come to be erected over periods of historical time.

Rhythmic Time

Even in the realm of music and the performing artist, Time has stupendous significance. I place the emphasis on the role played by the percussionist, in particular, in a music concert. For him it is the very life and blood. Like the wind to the sails, like the rails to the train, to the percussionist "Time", expressed in terms of beats or rhythmic punctuations, is his very basis of existence. When he goes off the beats, he presents the sad picture of a derailed coach.

"Music do I hear ?

Ha, ha ! keep time : how sour music is

When time is broke and no proportion kept !

So is it in the music of Men's lives". (Shakespeare) Richard II).

While discussing the subject, let us consider first the vocal musician who elaborates on the subtle and aesthetic nuances of a Raga. It is an imaginative painting bringing out an arresting swara-knit work, within the confines of certain accepted norms and frame. When he so elaborates on a raga, the time beats under reference do not operate in the manner of any constraint. He can even take the liberty of delineating a raga over a span of five minutes or half an hour as he might choose. But in the case of the mridangam vidwan, the position is slightly different. In the first instance, his is an accompaniment. Next, as said earlier, the time beats are ever indispensable to him in his functional role during the concert. Any exercise or creative effort that he makes while the musician or violinist handles a kriti, Nirawal or swaram singing is just dovetailed on time beats. However, on par with the vocal musician who

expounds a raga, the mridangist also has room for freelancing during the Tani Avartanam, as the solo is called in common parlance.

Tani Avartanam

It is a creative exercise comprising of Nadais and Korvais. Nadai pattern and schemes are ingeniously planned and executed on the instrument to produce a striking effect on the ear and the intellect. The deft movement of fingers prompted by scholarly permutation of rhythmic pieces has an arresting charm, all its own to conjure with. Nadai models, be it Chaturasra, Thisra, Kanda or Misra are all calculated to extend over a number of tala cycles and played with precision, providing for each pattern a finale known as KORUVAI. The Sankeerna Nadai however, is rarely heard in our concerts. In this context, when one talks about multiplicity and plethora of Nadai patterns, one cannot forget the great contribution of the late Tanjore Vaidyanatha Iyer. The analytical approach, hard work and scientific perfection that he brought to bear on the art of Mridangam have come down to us with a stamp not likely to be effaced by the passage of time. Even today Mridanga Vidwans who have had training in the Tanjore school stand out from the rest for their sheer excellence. They just don't fumble before any vocal musician, whatever be his competence in swara singing or Pallavi performance.

Koruvai

It is a piece that would clearly spell out the quality and skill of the Vidwan. It is a symbol of crowning creative glory wherein he provides pieces at specified

time lengths, duly substantiated in terms of notation (SOLLU), so as to reach by repeating three times, a particular point or stage, determined or chosen by the musician as the "point of start" in the tala cycle, precision in this regard is what is essentially looked forward to and where it fails, the image of the artist gets sullied.

Given an audience consisting of good rasikas and laya vidwans, the supreme skill underlying a KORUVAI is something which leaves an inprint not easily forgotten.

"Thadinginathom"

Although not in much details and depth, it would be interesting to delve into the subject briefly. Just as the Rupee is a unit of currency, "THADINGINATHOM" is a practically evolved, determining matrix in a Koruvai. It is a five letter space length conveniently practised within the parameters of professional expertise. Space lengths are calculated in multiples of this five letter unit and demonstrated in practice equating against letter segments like 40, 20, 15, 10 and so on. Condensing THADINGINATHOM unit in terms of 6 letter lengths and further multiples thereof is also dexterously carried out by adepts with precision and clarity. Nadai and Koruvai patterns, while being played apparently in one particular form, at times carry undertones of a different contour at the hands of maestros. One may say that this is similar to "Sruthibheda" in raga alapana presented by the musician. Clarity, accuracy and precision, all contribute to this blend producing an effect truly sublime and scholarly. At this point, we are straightaway reminded of the late Muthu-

vira Pillai in Thavul and Palani Subramania Pillai and Palghat Mani Iyer in Mridangam.

"Anusaranai"

In its very nature, since Mridangam is an accompaniment, the mridangam vidwan is basically expected to keep time and maintain Kala pramanam. The main musician renders a Krithi set to a particular tala and the picture at once becomes lucid and complete only if adequate Sarvalagu is provided by the accompanist on the Mridangam. What is often referred to as "ANUSARANAI" on the part of the percussionist is very much this Sarvalagu element. It provides the musician a fertile background and helps his manodharma or creative virtuosity to come out in glorious form. The late Madurai Mani Iyer particularly used to feel enthused while rendering his Swara Prasthara if the accompanying artist on the Mridangam played Sarvalagu Nadai patterns in an abundant measure.

Here a certain trend which manifests itself in the name of Anusaranai is to be guarded against. What is expected of the accompanist is not syllable to syllable reproduction of what the musician sings. He should provide rhythmic frame for the piece sung and is not a second violinist for that matter. Still there are occasions when the mridangam Vidwan is required to follow closely what the musician sings by means of articulated rhythmic expressions. Here, we refer to certain Pallavi forms.

Pallavi

Pallavi is a piece chosen or planned out for expression so as to justify the

three elements viz. Padam, Layam and Vinayam. Unquestionably, these are the three aspects which denote the fundamental excellence of music traditionally handed down to us over generations. Here, Raga elaboration in depth, delineation and Niraval at points of sahithya denoting Pada Bhava, presentation of creative swara patterns replete with scholarship and skill in rhythmic precision and a general feeling of involvement in the process.....all come into focus. The memory of the late Mazhavarayanendal Subbarama Bhagavatar, springs up in mind whenever Niraval, Swaram and Pallavi singing are discussed. The late Mudicondan Venkatarama Iyer was also an authority on the subject. Admittedly, the musician must have to his credit high technical attainments while rendering the Pallavi.

Role of the Mridanagam

The rhythmic pattern spelt out in the Pallavi piece no doubt calls for the skill of the percussionist to come into full play. Apart from the much coveted Anusaranai to proceed hand in hand with the musician's style of singing, the Mridangam vidwan has to translate and express the Pallavi form in terms of specific and articulated rhythmic notation. While so translating it as required, he pays attention to the emphasis, pause and punctuation placed at particular points in the Tala cycle so chosen by the musician. The "Aruti" Kaaruvai is another pivotal point to engage the attention of the percussionist besides the Eduppu or starting point. Rendering the Pallavi form in Anuloma and Pratiloma speeds will have to be attended to in impeccable precision based on the rhythmic designs he fash-

ions out in his own distinctive idiom, as suggested in the articulate translation just cited above. In a nutshell, the scholarship of the Mridangam Vidwan consists in how much he succeeds in reproducing the Pallavi Bhava through the rhythmic symbols, not compromising, however, on the traditional purity of the norms enjoined on him when he handles the divine instrument.

Off-Beat Pallavis

Yet certain Pallavis at the hands of musicians assume an off-beat form. Such pieces are to be as though straightaway photographed and reproduced on the Mridangam. Here would come into play

his individual Lakshya Gnana which varies from one vidwan to another. The profile of Palghat Mani Iyer would irresistibly emerge in our mind on such occasions.

Traditionalism

Innovation always has a place in any field of artistic endeavour aiming at providing rich aesthetic fare, but not so if it becomes an inroad. A line of demarcation has to be carefully drawn between the two. I trust I would not be mistaken for holding a brief for any conservative school or syllabus in this context. But chaste and pure forms in any artistic and intellectual output have always their lasting values and lustre.

Ragas derived from Folk Music

By

Dr. S. Ramanathan

It is said that Rishi Moolam and Nadi Moolam should not be delved into. But the origin and history of Ragas is a fascinating one, a rewarding experience.

In Bharata's time, Ragas as we know them today did not exist. But the nucleus was there. There were two grama-s, shadja and madhyama. Moorchanas, i.e., ascent and descent starting from rishabha, gandhara, etc. and coming back to that note, gave rise to new scales because of the different distribution of notes which were called jatis. Seven jatis from each grama was possible. The Ramayana mentions the seven jatis.

They would be equivalent to Ragas Karaharapriya, Todi, Kalyani, Harikambhoji, Natabhairavi, Todi with both

Madhyamas and Sankarbharana. If one or two notes were omitted, it gave rise to other ragas—shadava and audava.

Music was evolving in the various regions of the country. The Raga system was slowly evolving. Ragas prevalent in the various regions were given names after the regions. That is the reason for the Raga names like Gurjari, Malavi, Saurashtra, Saindhavi, Gauda, Gandhari, etc. These were derived from the people's music, folk-music.

Brahaddesi of Matanga (7th century) explicitly states "I am going to deal with the Ragas of the various regions". We also know that Bharata did not deal with Ragas.

In the Tamil system of music, the fundamental scale was cempalai equivalent of Harikambhoji and other palai-s or scales were derived from it by Kural-tiripu or modal shift of tonic. The resultant scales were of course identical with the jatis derived from shadava grama. The pan system was highly evolved by the time of Brahaddesi. In the Thevaram and Divya Prabhandam we have 23 pans used. In the Tamil aystem, there were 103 pans: Four of them were the maior pans (நாற்பெரும் பண்கள்). Significantly they are ascribed to the four regions of the Tamil land. Palaipan, Kurinjiipan, Marudaippan and Seuvazhippan. According to the ancient Tamil grammar Tolkappiyam, the Tamil country was divided into five regions: Palai, Kurinji, Marudam, Mullai and Neythal. It is interesting to note that in Greek music also, the modes were named after particular regions, Phrygia, Acolia, Lydia, etc.

The folk-melodies of the regions in course of time, paved the way for full-fledged ragas. In Tamil music melodies have particular names like Kummi, Ananda Kalippu, Pallupattu, Themmangu, etc.

One of the characteristics of the ragas originating from folk music is that their range is limited to one octave, sometimes to two half octaves. Many of these [ragas have to this day maintained this characteristic, viz., limited tessitura.

It is noteworthy that Thyagaraja has used only these ragas for his Utsava Sampradaya Kirtanas and Divyanama Kirtanas. Swati Tirunal's Utsava Prabandhas are composed only in these folk-melodies

In the beginning I referred to Nadi moolam. The origin of the ragas is also like Nadi moolam. Though the beginning is very simple, ragas like Anandabhairavi, Yadukula Kambhoji, have grown out of all proportion, like a banyan tree from a tiny seed.

The evolution of these ragas is spontaneous, right from the people's music. It is significant that they are all pre-Venkata-makhi

The Ragas owing their origin to Folk Music are—

1. Nadanamakriya (Ananda Kalippu)
2. Punnavarali (Odam)
3. Anandabhairavi (Kummi)
4. Senjurutti (Themmangu, Chindu)
5. Kurinji (Gowri Kalyanam)
6. Navarozu (Nalangu)
7. Madhyamavati (Nalangu)
8. Nilambari (Talattu)
9. Pantuvarali (Wedding Song)
10. Mangala Kaisiki (Wedding Song)

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Letters to the Editor

Sir,

I find your Journal quite interesting because it covers several aspects of the Sangeetha Sastra, compositions, vaggeyakaras and musicians, and it is, to some extent, research-oriented. I am particularly happy that the April '83 issue has been devoted to one of the greatest composers of Carnatic Music in this century - Sri Papanasam Sivan.

I am sure that the Sabha will try to develop a research wing so as (1) to throw light on great composers of the pre-Trinity and post-Trinity periods in Tamil Nadu and Andhra areas; (2) to popularise rare kritis of the great composers; and (3) to guide young scholars. In this context, the article on Margadarsi Sesha Iyengar by Shri T. S. Parthasarathy - who has been doing yeoman service in the music research field - and the publication of one of the Keerthanas of Sesha Iyengar in your April '83 issue were quite appropriate.

There is, I think, need to educate the younger generation in the modalities of a music performance-Katcheri Paddati. This aspect has been briefly but effectively touched in Dr. Sulochana Rajendran's feature 'Cultural Scene in Bombay' in the April '83 issue under the title 'Craze for Swaras'. The theme can be elaborated to show how a judicious combination of kritis in different tempos (Vilamba & Madhyama) will make the concert more lively, how feeling or "jeevan" can be infused into delineation of Ragas and how the tendency to make every song an exercise in laya vinyasam should be curbed.

I suggest you arrange a discussion on these and other aspects in the columns of your esteemed Journal, involving senior musicians and musicologists of repute.

D. Seshadri.

A-2, Co-op. Housing Society Ltd.,
Hyderabad-29.

x x x

Sir,

Today, unexpectedly, I came across 2 issues of 'Shanmukha' - Jan & April Numbers, and at once bought them. I am very much pleased with the contents of the magazine. In these days, when traditional values in music are deteriorating, journals like 'Shanmukha' are needed.

May Lord Sree Rama bless you all
M. Ramachandra Apparao.

T' nagar,
Madras - 6000 17

x x x

Sir,

I am thankful to you for publishing the article 'A New Mela Kartha Raga Scheme' by Dr. Manchala Jagannatha Rao regarding the 'Dwimadhyama Mela Ragas' rendered by Sri Rajaram, Station Director, A.I.R. Hyderabad.

In this connection, I would like to mention that I have composed as early as 1978, 4 songs in Dwimadhyama Mela Ragas, one each in Kanakangi, Mayamalavagowla, Suryakantham and Sankarabharanam. The Raga Subha Shri derived from Kanakangi, replacing Panchamam with prathimadyamam, has been rendered by Sri S. Kalyanaraman, vocalist, in

in 1979; by Sri. T. R. Subramaniam of Delhi University, in Raga Surya Lalith derived from Surya Kantham, in 1978. The other ragas are Maya Lalith from Maya Malava Gowla and Sankara Lalith from Sankarabaranam. These songs are being

published and are due for release in June next.

I request you to publish this information in your Journal.

Yours sincerely
D. Pattammal.

Events Concerning and Organised by the Sabha

Shyama Sastri Day and Swathi Thirunal Day.

The Sabha observed the 'Shyama Sastri Day' on 16th April 1983, and the Swathi 'Thirunal Day' on 1st May 1983. Many artistes including the staff and the students of the Sabha's Sangeetha Vidyalaya paid homage to the composer by singing their kritis, with devotion and felicity.

Veteran Stage Actor feted

Shri S. R. Kasturi, the pioneer and doyen of dramatic activities in Bombay, was felicitated at a function got up recently at the Shanmukhanda Hall (I Floor) by a Felicitation Committee, which included Sri Shanmukhananda Sabha, in collaboration with 'Nrityasindhu', Bombay on his completion of 50 years of useful service in staging dramas of high popularity. Many speakers, which included Prof. T.V. Ramanujam, Dr. V. Subramanian, the eminent industrialist Shri Ramakrishna Bajaj, the Nawab of Palanpur and Shri R. Srinivasa Rao, who was a co-actor with Kalaimamani Kasturi for many years, paid rich and glowing tributes to this veteran actor-cum leader of this dramatic troupe. Shri Kasturi has been serving Sri Shanmukhananda Fine Arts & Sangeetha Sabha for well over three decades with single-minded

devotion and distinction under the inspiring leadership of Prof. T.V. Ramanujam.

Shri B. Narayanaswamy, an advocate of the Bombay Mill owners' Association who specialised in the Industrial Disputes and allied Acts was a genuine and very enthusiastic worker for the Sabha and its Hall, one who worked for many years in its early days. He who was also associated with the building up of the Sankara Mattham and of the S.I.E.S. College, and one who combined so much good work in himself, passed away in Bombay recently. He was 76. He was for several years the Vice-President of the Sabha and a Trustee of the 'Shanmukhananda Hall' and commanded universal respect and affection.

Condolence

At a joint meeting of the Managing Committee and the Board of Trustees of the Sabha, a condolence resolution paying glowing tributes to his great qualities of head and heart was adopted. The house observed a two-minute silence as a mark of respect to his memory. So did the large number of members of the Sabha present at the twoday monthly programme held in April.

S. SESHADRI

Cultural Scene in Karnataka

By

T. B. NARASIMHACHAR, Bangalore.

An unusual programme arranged during the third week of March was a three-day seminar on KATHA-KEERTAN (Harikatha), sponsored jointly by the Central Sangit Natak Academy and the local branch of the Bharathiya Vidya Bhavan, with Dr. H. K. Ranganath of the Bhavan, as the project Director. It would be relevant to recall in this connection that, way back in 1964, the practitioners of the art of Harikatha (Keerthankars) from all over Karnataka did hold a conference at Hampi in connection with the fourth centenary celebrations of Saint Purandaradasa. But in the present instance, the participants were mostly theorists-scholars and men of letters and a dozen or so men and women from different walks of life as observers with a couple of keerthankars thrown in perhaps for formality's sake.

Katha Keerthan

The meet was inaugurated by Prof. A. N. Moorthy Rao, and presided over by Dr. G. V. K. Rao, Sant Bhadragegi Kesava Das gave the keynote address. Each day there were two academic sessions in the mornings in which eminent speakers like Dr. M. Chidanandamurthi, Dr. R. Satyanarayana, Prof. M. P. L. Sastri, Dr. Suryanath Kamath, Dr. A. N. Shanmugham, Prof. C. N. Mangala, Prof. S. K. Ramachandra Rao, Dr. D. Anjaneyalu, Sri B. V. K. Sastri and others participated,

with a chairman to coordinate the views expressed by different speakers, on different aspects of the subject, like the historical perspective, thematic variation, form and changes, entertainment and communication potential, and future of the medium. Dr. R. Satyanarayana pointed out that what was originally essentially a natural human urge for story-telling has sublimated itself into a spiritual expression and in the process, has become a multifaceted performing art form also, by incorporating music, histrionics and even a semblance of dance into its format. There were some lively moments when some speakers suggested that Keertankars should update themselves to meet the needs of contemporary life by dealing with subjects like family planning, women's emancipation, untouchability and other such socially relevant subjects.

Demonstrations

On the practical side of the project, there were short katha performances in the evenings by Bhadragegi Atchuthadas (Kannada), Dr. Govind Khare of Pune (Marathi), Ammula Viswanatha Bhagavathar (Telugu), Joseph Kaimaparamban (Malayalam), T. S. Balakrishna Sastri (Tamil) and Bhadragegi Keshavadas (English), which demonstrated the unity in diversity in this art form except perhaps for the Malayalam form.

Sri P. V. Krishnamurthi, who was present in his capacity as the Vice-chairman of the Central Academy and Prof. S. K. Ramachandra Rao pertinently observed that it should be left to the Keerthankars themselves to decide what steps should be taken to revitalise the Harikatha form and restore it to its original glory, as no amount of pious and wishful resolutions by single track minded intellectuals can bring about basic changes in the content and presentation of this basically vital folk medium. Dr. G. V. K. Rao, Prof. A. N. Moorthy Rao and Swami Ranganathananda, Head of the Ramakrishna Mission and Sri C. Subrahmaniam (Ex-Finance Minister) stressed the need for turning our attention from God above to the God in us.

Music appreciation

The Indian Institute of World Culture held a ten-day summer programme of music appreciation (Carnatic music), for the benefit of those who are interested but know pretty little about the intricacies and subtleties of our musical system. It was so planned as to enlighten the average music-lover regarding the origin and development of music in terms of sound, Nada, vibrations, vedic chants, rhythm and tempo, seven swaras, development of ragas culminating in Venkatamakhin's 72 Melakarta scheme, the astonishing variety in the derivative ragas producing various emotions, art of composers, foundation of South Indian tradition by Purandharadasa, its consolidation and development by the Trinity, different traditions developed in the different regions of South India especially in Veena, instrumental variety and wealth, music in Bharathanatyam, comparison with Hindusthani and Western music—quite a comprehensive syllabus.

The entire programme was planned and directed by Bangalore S. Mukund, who has devoted himself over a period of nearly four decades, to the study, theoretical and practical, of the intricacies of music, Carnatic, Hindusthani and Western and is considered an eminent musicologist. He is also a prolific composer. The utility of such a music appreciation course cannot be gainsaid, as it was supported by experienced instrumentalists and vocalists demonstrating the several subtleties.

Drama

In recent years Bangalore has witnessed the re-birth of a number of amateur Kannada drama troupes maintained by dedicated men and women against several odds and struggling to evoke public interest. Under the leadership of 'Sutradhara', these troupes got up a 12-day festival of Kannada dramas with financial assistance from the State Natak Academy. To add substance and meaning to this festival, seminars were also arranged. A poster workshop, exhibition of theatre models, photographs, and books on dramas (including sale thereof) were also arranged. Apart from this festival, newly formed troupe 'Bimba' presented a week long festival of street plays on an open house basis. These serve the purpose of taking these plays to the doors of the audience as they are enacted in the streets of residential localities. Though financially not attractive, these street plays do serve the purpose of drawing the attention of citizens to the current trends in modern plays, dealing as they do with burning social problems.

Ramanavami festival

There are at least four venues where the organisers provide musicians of star value year after year, with the inevitably

repeated presentation of certain artistes. But this year the audience response even for top artistes was generally and surprisingly poor. This indicates a trend even in the monthly concerts held by the two leading Sabhas of Bangalore, the Bangalore Gayana Samaja and the Malleswaram Sangita Sabha. The fact that these sabhas have had to show excess of expenditure over income in their annual accounts speaks for itself, as these alone provide programmes of top artistes both from within and outside the State. It is gratifying to note that T.V. Sankaranarayanan from Madras and Neyyatinkara Vasudevan from Trivandrum have caught the imagination of the local music buffs and have proved very popular, by their originality

and artistry. Two institutions, Abtiruchi and Tyagaraja Gana Sabha exclusively devoted to programmes by local artistes, celebrated their anniversary with mini-festivals and also felicitated some senior vidwans and vidushis and conferred titles on them.

Dance

During this quarter, Vyjayanthimala Bali and Sonal Mansing gave delectable Bharathanatyam recitals and displayed their artistry. The former's masterpiece was of course 'Andal's Pasuram' (Kanaa Kanden Tozhi). Sonal Mansingh displayed polish and precision and lot of originality in her programme. Both were held at the Chowdiah memorial hall.

Cultural Scene in Bombay

By

DR. SULOCHANA RAJENDRAN

There is a passionate concern for tradition, yet a freedom for improvisation at every stage. It is original, still away from any that *avant garde* might incite. Pure and penetrative is how one could analyse D. K. Jayaraman's music.

There is no concert of his, like that of his sister D. K. Pattammal's, which does not enlighten the rasikas on the rare gems of kritis of grand old vaggeyakaras as well as versatile contemporaries. And where there is absolute rapport on stage and the audience, there is least cause for disturbance, or distraction.

Enthralling DKJ

It is no exaggeration that the concert DKJ gave at the Shanmukhananda Sangeetha Sabha with stalwart accompanists,

T. Rukmani (Violin) and Vellore Ramabhadran (Mridangam) in April was one of the memorable events. A packed audience sat enraptured as the musician invested his music with a reverential feel of the Ragabhava and the Sahityabhava, leaving no nuance to chance but infusing everything neatly into the musical fabric. And where he left, the violinist took over to spin an imaginative glow. The pace generally in vilamba suited the selections, some fresh, some old time treats 'rejuvenated'.

"Deva Devam Bhaje" (Dhanyasi), "Kartikeya Kamalekshana Sivasutha" (Valaji), the latter of a contemporary enthusiast Srivatsan and Dikshitar's monumental piece "Sri Subrahmany" (Todi) were among the compositions with a refreshing aura. Not only had the ala-

panas a spontaneous elegance emanating from an indepth evocation, the Niraval too gave the vinyasa a totality.

If the soul-stirring Lalitha, "Hiranmayim" lifted the listeners to ethereal heights, the gay lilt of "Biranavaralichi Brovumu" (Kalyani), with a near-tight-rope walk swaras, brought them over to a technique-poised dialogue for the vocalist and the violinist. With Vellore Ramabhadran's impeccable artistry and exquisite participation at all levels, the concert remained an excellent experience to cherish.

The lecture-demonstration that D. K. Jayaraman attempted on Papanasam Sivan's compositions spoke of the reverence he had for that "20th century Tyagaraja". However, he remained better as a performing artiste than a speaker on music.

V. Ramachandran's Powerful Music

It was again a packed house that sat through another cutcheri when V. Ramachandran regaled the audience with his stentorian vocalism and evocative music. Though at places his open-throated renderings reached a near-noisy volume and required some mellowed modulations to go well with his musical ideas, the concert, in general was of a high standard with emphasis more on the gamaka graces and evocative depths.

A couple of kritis he brought to light, "Inkevarunnaru" (Sahana) and "Endukonee manasukaragadu" (Kalyani) added weight to the fare. The alapanas of Sahana, Kalyani and Kirvani, the major raga of the evening, were remarkable for their expansive delineation, succinct musical ideas and finish.

Where Ramachandran ravished in fast-paced phrasing, the young violinist, Mysore Nagaraj, stepped in with placid ease and soothing calm, that were equally telling.

Perhaps it was Nagaraj's first appearance on the Bombay scene. But he certainly carried the day with mature artistry and fine accompaniment. Sure to scale high if he does not settle into a rut. One appreciated Ramachandran's understanding of Niraval in a concert, which showed up in good proportion this time. He could still be discreet in swaraprastharas as a profusion of these in so many numbers does tilt the balance.

Trichur Narendran has certainly come a long way as a mridangist of mark. His crisp thani revealed his mettle while his polished accompaniment spoke of his concert experience.

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The Dramatic element

Just how much of drama is allowed in dance? Apparently no dance exponents or dance guru would agree to any drama in dance. But what is happening in the dance? The dance technique is taking a rear seat leaving histrionics to dominate the field. All for a better projection of dance? And an easy visual appeal too!

Whereas a traditionalist would stick to subtle evocation, a sathvikabhinaya which is more deep and innate and all the more difficult to master, exponents with the so called innovative punch draw inspiration from dramatisation for which episodes from mythologies and puranas come in handy as good material for Sancharies. Add a touch of 'Lokaruchi', you have a capsuled presentation.

The metropolis witnessed a dance recital where drama element was predominant against the backdrop of dance. Nor was it Bharata Natyam as claimed. It could, however, go well with the type of Bharatha Nrithvam now made popular by Dr. Padma Subramaniam.

Overemphasis

The danseuse, Sandhya Rao of Mangalore Nrithya Vidya Nilaya, is more favourably placed compared to many of her tribe. A compact orchestra unit—her sisters, Nirmala Manjunath and Shailaja Madhusoodhan provide Nattuvangam and vocal support respectively with an overall supervision by her father U. S. Krishna Rao, himself a dance guru. It is more than half the battle won. And Sandhya has all the attributes and potentialities to rise up to a top exponent—figure, fire, flexions, expressions and grace. But all these become chimerical in the overdramatisation she seeks to impose on her enunciation. And the Lokaruchi slants sheer it away from the classical fold.

Her recital under the aegis of Bhulabhai Memorial Institute and her own dance institution at the Jhaveribhai Sabhagriha was full of drama and one wished she restrained her histrionic impulses and concentrated on Sathvikabhinaya.

Equally trendy with dramatised flexions, Viji Prakash of the Rajarajeswari Bharata Natya Kala Mandir, on her short visit home (she resides at Los Angeles) proved that she could mix a good measure of drama and yet keep the dance technique alive and dominant. Besides, she maintained a coherence of expression.

In the concert she gave at Patkar Hall for the Atmagnana Jyothi Sabha, the

Khamas Swarajathi, "Maamohalaagiri meerude", "Ananda Natanamaadinar" (Purvi Kalyani) and excerpts from Krishna Karnamrita sloka were among the noteworthy numbers.

S. R. Kasturi

It was a proud moment for the Shanmukhananda Sabha when its Vice-President Kalaimamani S. R. Kasturi, was felicitated by sister organisations, Nritya Sindhu and others for his services to theatre. One of the highlights was "Saint Tyagaraja" put on boards by the Matunga Dramatic Club, where Kasturi shone by portraying the saint and singing the bard's compositions.

The Nartan School of Dance.

Away from the din and bustle of the city limits, against the sylvan settings of the Rang Manch, and with a huge poster-silhouette of Lord Nataraja, the presiding deity and Dance overlooking the open-air theatre, the Natran School of Classical Dance, Ahmedabad, went into a fabulously got up Dikshanth Samaroh (graduation ceremony) of eight of its students in the Bharata Natyam and Kuchipudi styles towards the close of March.

The Dikshanth, in popular parlance called Arangetram, had a distinction in that it combined an examination and evaluation of the graduates-to-be in public and conferment of "Nrithya Theerth", launching them thus on the performing forum, More. Just as there were the Estates of the Realm viz., the Lords spiritual (Church), the Lords Temporal (Royalty), the Commons (Laity) and the fourth estate (Press), invested with all the political powers for the conduct of the affairs of the Nation, there were here a Guru, an

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artiste, the cognoscenti and also the fourth estate to critically evaluate and conduct the convocation.

New Style in Arangetram

It used to be our hoary tradition of the past to hold Arangetram before learned masters, gurus, informed rasikas and cognoscenti and have an on-the-spot critical evaluation of the numbers the debutants performed. Reviving the idea of the past, the dedicated, dynamic director of Nartan, Smt Smitha Shastri, in tune with the present day democratic traditions, included the public too.

The debutantes of the 3rd Dikshanth showed a quiet promise in technique and expression. The repertoire ranged from Alarippu to Thillana in both the styles. While language did not pose any problem in Sabdam and Varnam, the Padams

mostly were from Gujarati verses. With the support of Bombay Kala Sadan orchestra, Smitha herself conducted the Nattuvangam with the grace and poise of a performer.guru. Mukund Vyas and Bansari Yogendra rendered the Gujarati verses and sloka with envious melodious ease.

Quite pertinently did the presiding Guru, Shri C.V. Chandrashekhar Principal, College of Dance, Baroda, point out to the Dikshanth as 'Dikshaarmbh', as it was just a beginning of a phase where learning reached a stage set for performing and just did not end. There was no end to learning. The others in the panel were Kumudini Lakhia, a Kathak exponent, Begam Nilofer Kapadia, the Surbahai Virtuoso and yours faithfully.

Book Reviews

COMPOSITIONS OF MUTHUSWAMI DEEKSHITAR : AN ANALYSIS
By K. R. Rajagopalan, Department of Statistics. Madras Christian College,
Tambaram, 1982. Pages 24+38 (Xerox Copy)

Sri Muthuswami Dikshitar (1775—1835 A.D.), was a great luminary and a many-faceted personality — a scholar of great eminence, of massive intellect, deep scholarship and a devoted Upasaka. He lived in the golden age of Carnatic Music, during the 2nd half of the 18th and 1st half of 19th Centuries, when great masters like Tyagaraja, Syama Sastri, Maharaja Svati Tirunal, Todi Sitaramayya, Shatkaala Govinda Marar, Vadivelu brothers and

Arunachala Kavi lived and sang. Amongst this galaxy of composers Dikshitar is the only composer who has composed a large corpus of songs, nearly a thousand, entirely in Sanskrit. Sanskrit, the language of meditation and the language of mantra-sastra, came unbidden to Dikshitar who expressed himself in it, as naturally as the lark in its trills. His songs are moulded in the classical style, displaying deep scholarship (in many of his songs he calls him-

self rightly Pandita-tara); they are beautifully-worded and roundly phrased, and produce a sumptuousness and richness of fare. A study and appreciation of such a Pandita-Kavi as Dikshitar does require a special aptitude and scholarship. The renowned Sanskrit Scholar, the late Dr. V. Raghavan, has composed a whole mahakavya (published, Madras 1980) in which the author has pressed into service the expressions of Dikshitar himself, contextual references of the songs, and local anecdotes.

Here is an analysis of 461 authentic songs of Dikshitar by Dr. K. R. Rajagopalan, Professor of Statistics in the Madras Christian College. Members of the Department of Statistics of this College have been for some time now interested in the study of South Indian music and in the application of statistical and computer methods to that study. Prof. Rajagopalan himself has already proved his mettle as a pioneer in this sort of inter-disciplinary study. He has been presenting interesting papers since 1965 like the one on the scientific theory of Entropy or 'H' or information, as an analytical method applicable to Carnatic Ragas. "An analysis of Thyagaraja's Kritis," and on the many aspects of Dikshitar and his Kritis. All these papers have been subsequently published in the well-known journals like the *Journal of the Music Academy*, *Sangeet Natak*

and the *Kalakshetra Quarterly*. The present alphabetical list of Dikshitar's Kritis was presented at the Birth Centenary Conference of the composer at the Music Academy in 1975.

In the preparation of this useful analytical study, Prof. Rajagopalan has made use of the monumental work, the *Sangita Sampradaya Pradarsini* (Telugu) of Sri Subbarama Dikshitar, 15 volumes of *Dikshitar Keerthanamala* by Sri A. Sundaram Iyer, rare Dikshitar kritis published in the issues of the Music Academy Journal, the Special Number of the Bulletin of the National Centre for Performing Arts, Bombay, edited by Dr. V. Raghavan and the expertise of Dr. T. S. Ramakrishnan. The tabular columns present, at a glance, the 461 songs in the alphabetical order with information about the Raga, Tala, as also the name of the deity sung and the particular sthala, wherever available. The study includes a brief life-sketch of the composer, and other interesting aspects of his compositions — the four Ragamalikas, the ten Group - kritis on Subrahmanya, Navagraha, Navavarana, Siva, Rama etc., and those beginning with the Raga-name; and useful Tables of the Mela and Janya ragas handled by Dikshitar are also appended.

S. S. Janaki

A GREAT POST-THYAGARAJA COMPOSER

Compositions of Ramanathapuram Asthana Vidwan Sriman "Poochi" Srinivasa Iyengar. Published by Higginbothams, Mount Road, pp. 165. Price Rs. 22.50.

In the great sishya parampara of Saint Thyagaraja, some musicians shone as composers and enriched the content of Carnatic music with their Kritis. Of these, Ramanathapuram Srinivasa Iyengar (alias "Poochi" Iyengar (1860-1919) occupies a unique place. He was one of the earliest pupils of Patnam Subrahmanya Aiyar, while Tiger Varadachariar and Mysore Vasudevacharya, were to come under his

tutelage in later years. Hailed as 'Chinna' (Minor) Thyagaraja, Patnam Subrahmanya Iyer was a prominent disciple of Manambuchavadi Venkatasubba Aiyar, a scion and disciple of the great Thyagaraja.

Poochi Iyengar was an erudite scholar well versed in the sangita sastra, a great composer and an accomplished platform musician. When Konerirajapuram Vaidyanatha Aiyar was asked to clarify a certain point in the science of music, he replied, "I am only a gayakha (musician); go and ask Poochi Iyengar. He is a lakshana-Lakshiya vidwan, who will enlighten you". Poochi Iyengar also learnt the method of raga alapana and pallavi from Maha Vaidyanatha Aiyar, through the efforts of Pandidurai Thevar, the Sethupathi's brother. Vaidyanatha Aiyar was another brilliant disciple of Venkatasubba Aiyar.

For the first time, we have a comprehensive and authentic edition of all the available compositions of Sri 'Poochi' Srinivasa Iyengar in clear notation, published by Salem D. Chellam Iyengar, the illustrious son of Salem Duraiswamy Iyengar and a leading disciple of the composer. The music world should be greatly indebted to Mr. C. V. Narasimhan, I.C.S. (former U. N. Under Secretary) for taking much effort and extending financial aid for this publication which is a musical treasure trove.

Though there are two slim volumes of his compositions, one published by the Music Academy, entitled "Rare Compositions of Patnam Subrahmanya Iyer and Ramnad Srinivasa Iyengar etc.", in 1958 and more recently "Compositions of Sri Ramnad Srinivasa Iyengar", containing 35 pieces by Veena Vidwan Sri N. C. Parthasarathy, the present volume contains in

addition to the previous ones, 18 hitherto unpublished compositions and also a "Raga Lakshana Kramam", prepared by the composer himself. The notation is authentic, since it is based mostly on the manuscript of the composer himself.

Apart from the familiar tana varnas this volume has varnas in Hindolam, Ananda Bhairavi and Devamanohari. There is a lovely Pada Varnam "Danikorikeny" in Vasantha. Of the kritis, pieces in Sowrashtram, Kannada, Bilahari, Magaranji, Swararanjini, Natabhairavi, Narayanagowla and Karaharapriya, are beautiful creations, providing a guideline for raga lakshana as well. The Todi kriti "Satatamubrova" has a historical interest as it was composed to commemorate the coronation of King George V in New Delhi. Some kritis have elegant chittaswararas.

Of the spicy Javalis which are coveted post-Pallavi items in a concert, we have some rare pieces like "Vaddanine" in Kapi and "Sarakumera" in Chenchurutu. The lilting tillanas include those in Lakshmisam (Kapi) and in Natakurinji. Sindhubhairavi and Hindolam and a rare one in Kamavardhini in tala Ragavandhanam. The "Kavadihindhu" in Anandabhairavi, "Navaratnavagralika" in nine ragas and the raga lakshana chart are other valuable pieces in this handy and comprehensive volume. It should find a place in every music lover's library, besides providing staple diet to students of music, musicians and scholars alike. The brief biography of the composer in Tamil considerably enhances the value of the volume

N. R. BHUVARAHAN

Exhibition on "Hypertension-The Silent Killer"

An Exhibition on Hypertension was organised under the joint auspices of Shanmukhananda Medical Centre, the Lions Club of Sion and the National Council on Hypertension (India), in the first floor of the Shanmukhananda Hall on the 30th April and 1st May, 1983.

The exhibition was inaugurated by Dr. Lalitha Rao, Minister for Health and Family Welfare, Govt. of Maharashtra, on the 30th April. In her Inaugural address she spoke at length on the need for detecting high blood pressure in the early stages, as it becomes extremely dangerous at a later stage. She urged regular checks by all persons at all ages for detection and cure. She complimented the Shanmukhananda Medical Centre for taking the initiative in organising an exhibition in Bombay, which will be of immense use to the public at large.

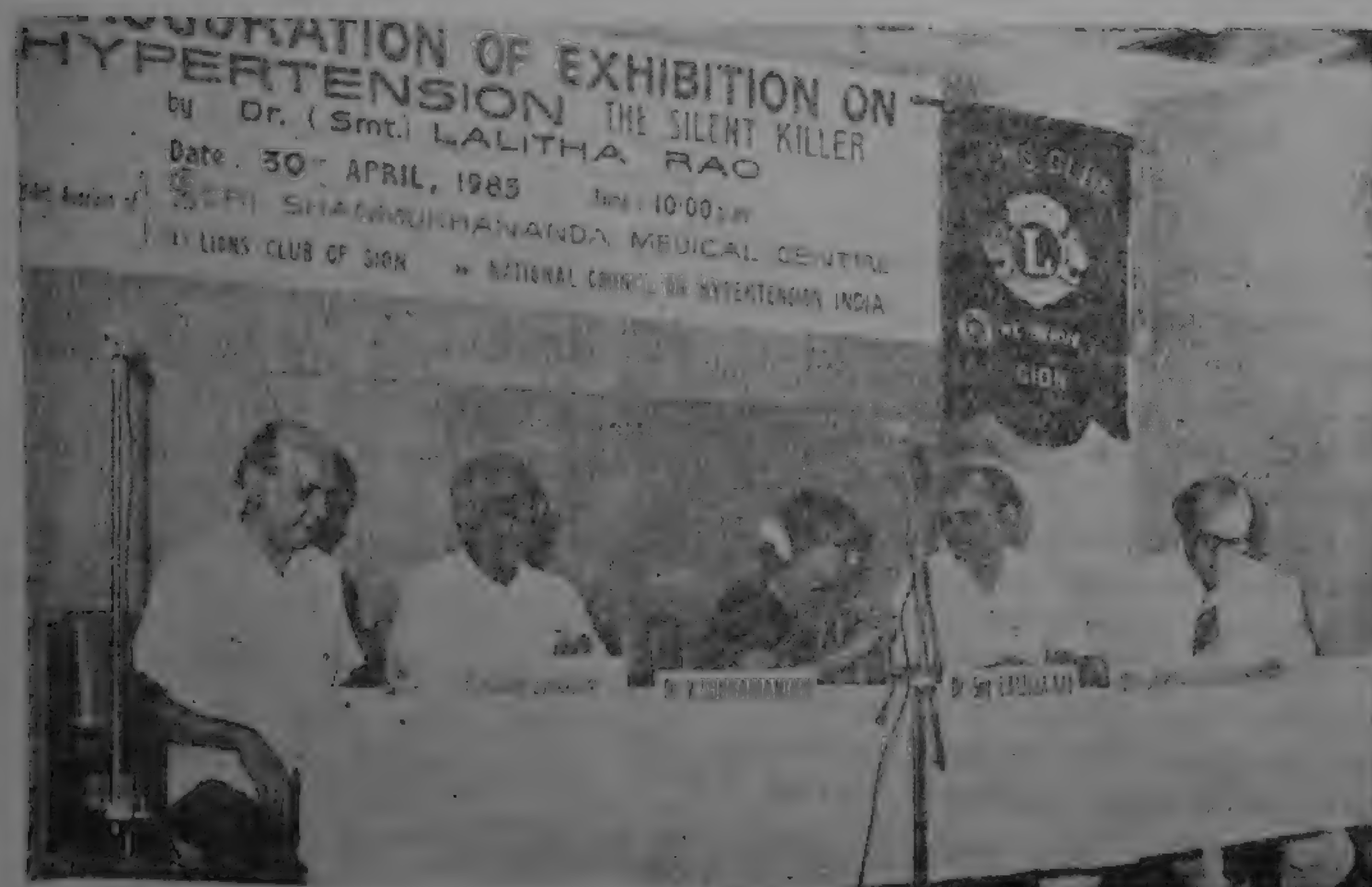
Dr. V. Subramanian, President of Sr Shanmukhananda Fine Arts & Sangeetha Sabha, welcomed the Hon. Minister and other distinguished guests. He considered the occasion as a great privilege to the great institution to provide service to the community at large through Medical Services, continuing educational programmes and exhibition of this type.

Shri Jamnadas G. Devi, the President of the Lions Club of Sion, and Dr. Jayshekhar Jhaveri, President of the National Council on Hypertension (India), also spoke on the occasion.

Shri N. Parameswaran, Convenor, Shanmukhananda Medical Centre, proposed the vote of thanks

The Exhibition was seen later by more than 4000 persons and around 1000 persons were examined for blood pressure by the doctors of the Medical Centre.

N. PARAMESWARAN



Letters to the Editor (Continued)

Ragas Forgotten

It is common knowledge that a number of kritis of Sri Thyagaraja has been lost to us and of the 600 odd available in print only the text of several of them are known; the dhatu of these has not come to us although the raga names are given. I refer in particular to the pieces in Ghanta and Kapi ragas. Ghanta, like some other ragas like Navaroj and Kurinji, has been absorbed from folk music. This raga is freely heard in Bhagavata mela programmes in Melattur. There are two pieces of Dhikshitar in this raga of which "Sri Kamalambika" (one of the Navavarana kritis) is known to some but rendered authentically and correctly by hardly a few. Nearly a dozen kritis of Sri Thyagaraja's are available in print, but no one knows the original mettu. A mangalam in Ghanta is known to a few.

The case of Kapi

Kapi is an old raga (22nd Mela) with a distinct shape and structure. Of the few pieces of Dhikshitar only one, "Venkatachalapate" in manipravalam is known to a few and is a good representative piece. If one sees the structure of the raga he will understand how easy and tempting it is to slip into Durbar or even to Kanada. But with the gradual admixture of Antara Gandhara and Kakali Nishadha it gained greater attraction in javalis in the course of nearly a century and has slowly crept into kritis also. Senior musicians forget that Dhikshitar and Thyagaraja could never

have used this Hindustani type of raga as this is a modern innovation. They take the liberty of converting the old Kapi pieces, particularly of Thyagaraja, to either the Hindustani Kapi or straight Durbar. Dhikshitar luckily has escaped unhurt in this. Thyagaraja was a great master in using a raga appropriate to the text of the song. Who knows the kriti "Inta Sowkhyamani" could give a greater depiction of its artha bhava in the old Kapi than in the Hindustani version in which it is sung today. "Nithya Roopa" could perhaps be sung to better purpose in old Kapi than in Durbar as heard today. It is a delight to see how a small change in the eduppu or a small twist in a phrase makes a world of difference to a Thyagaraja Kriti. Why change the raga?

I am told that reverence to tradition used to be so high in the olden days that any change from the original was considered blasphemy and sin. In this jet age when money rules everything there are very few having at least a live curiosity to see what was old and if possible to recapture it. If vidwans without exception are like this, institutions claiming to further the cause of sangita are indifferent. I am sure there are still human links with old generations living in out-of-the-way villages. Will they come out with the correct authentic versions of these ragas and bring them to the knowledge of the interested few through various forums and get them recorded for the benefit of posterity?

S. PARTHASARATHI

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கர்நாடக சங்கீதத்தின் வளர்ச்சி *

By

சங்கீத கலாநிதி

டாக்டர் செம்மங்குடி ஸ்ரீனிவாஸய்யர்

உலகத்தில் நிற்புற்று விளங்கும் அனேகம் நுட்பமான கலைகளில் இசைக்கலை மிகவும் பெருமை வாய்ந்தது என்பதில் சந்தேகமில்லை. இது பண்டிதர்களும் பாமரர்களும் ஒருங்கே ரசிக்கும் தன்மை வாய்ந்தது. அதுவுமல்லாமல் பகுத்தறிவில்லாத ஜந்துக்களும், தம்மை மறந்திருக்கும் படியான சக்தியுடையது வென்பது சாஸ்திர ஸம்மதமும் அனுபவத்திலும் ஆகும்.

தெய்வத்தன்மை

ஸங்கீதமானது தெய்வீகத்தன்மை வாய்ந்தது என்பதைப் பல பெரியோர்கள் கூறியுள்ளார்கள். உதாரணமாக ஒரு பாசுரத்தைக் கூறுகிறேன்:

குறித்தமுகில் பந்தரிட்டுக் குறுந்துளி தூற்றிட ஆயர் தறித்த மரம் அத்தனையும் தழைத் தலர்ந்து பழுத்து தவக்-கடும் புலிகள் ஈயர்ந்து சித்ர காயமெனும் பெயர் விளங்கக் கொடும்பணிகள் மாலைய தாய்க் குலரத்தன போது. அந்த ஜீவகோடிகள் நிறைந்த

விளக்கேற்ற கருக் கற்றான், வெண்ணை யெனக்கரைந் தோட விரைந் தோடி வருங் கற்றான் இமைப் பொழிய மழவிடயங் கயர்ந்து நிற்ப மிக விளங்கு ஓவியர் எழுத வென்கியத்ரு பங்கியுடன் சுக விளங் கோவியர் மழலை தொனித்த குழல் இசைத்தோய்—கேள்”.

என்றபடி கண்ணபிராவின் குழல் நாதத்தினால் மேகங்கள் மழை பெய்த தாயும், பட்டுப்போன மரங்களும் தளிர்ந்து பழுத்ததாயும், கருங்கல்லும் வெண்ணெய் பேரல் உருகி ஓடிய தாயும், கொடும் புலியும் பாம்பும் அசைவற்று இருந்து ஆனந்தித்த தாயும் சொல்லப்பட்டிருக்கிறது.

இத்தகைய தெய்வத்தன்மை பொருந்திய ஸங்கீதமானது ஸகல ஜீவ ராசிகளுக்கும் சுகத்தையளித்து வசப்படுத்தும் சக்தியுடையது என்றும் விளங்குகின்றது.

ஸகலஜீவன்களும் தன் வசப்படும் *Note. This is the text of a broadcast of the veteran maestro from A.I.R., Madras. in August 1963-almost 40 years back. Yet, how relevant today are his observations!

இந்தப் பிரபஞ்சமே, ஸங்கீத நாதத் திற்குள் அடங்கியதாக ஆகிறது. பிரபஞ்ச உற்பத்திக்குக் காரணமான பரமாத்மாவே நாதரூபமாய் விளங்குகிறார் என்று ஏற்படுகிறது. அதையே “நாதஸுதாரஸம்பிலநு நராக்ருதாய மநஸா” என்ற கீர்த்தனத்தில் தெரிவித்திருக்கிறார். அந்தநாதப்பிரும் மத்தை பக்தி சிரத்தையுடன் உபாஸித்தால் அறம் பொருள் இன்பம் வீடு என்ற நான்கு வித புருஷார்த்தங்களையும் அடையலாம் என்பது திண்ணம்.

மஹனீயர்கள் தொண்டு

இத்தகைய பெருமை வாய்ந்த நாதவித்தையை வழி வழியாக வளர்த்து வந்த மஹனீயர்களுக்கு இசையுலகம் என்றும் கடமைப்பட்டிருக்கிறது.

இக்கலை, விரிவாகி பிற்காலத்து வித்வான்களால் பெரிதும் சீர்திருத்தமும், புதுமலர்ச்சியும் அடைந்து, இன்னும் நாளுக்கு நாள் புதிய கவர்ச்சியுடன் விளங்கி வருவதை நாம் காண்கிறோம்.

ஸங்கீதம் தற்காலம் போல் அந்த நாளில் பெரிய அளவில் பரவியிருக்கவில்லை. அன்று விளங்கிய ஸங்கீத வித்வான்களின் எண்ணிக்கையும் மிகக் குறைவு. அப்படியிருந்தவர்களும் மஹாபெரிய மேதாவிகளாகவும், ஸங்கீதத்தை ஆத்மார்த்தமாகவும், பூஜை-புரஸ்காரங்களில் ஈசுவரனுக்கு அர்ப்பணம் செய்து கொண்டும், மேலும் கலையை நன்கு போற்றி வளர்த்து வந்திருக்கிறார்கள்.

ஆதரவு

அவர்கள் ஒவ்வொருவரும் மஹாராஜாக்களாலும், ஜமீந்தார்களாலும் பெரிதும் ஆதரிக்கப்பட்டுவந்ததால் “பணம் சம்பாதித்துத்தான் ஆகவேண்டும்” என்ற கவலையில்லாமல் கலையை வளர்த்து வந்தார்கள்.

ஸங்கீதத்தில் அதிகப் ரேமையுள்ள அரசர்கள், பிரபுக்கள் இவர்கள் முன் கூறிய வித்வான்களின் வீட்டுக்கு வந்து, பூஜா காலத்தில் உத்ஸாகமாகப்பாடும் சமயத்தில் கேட்டு மகிழ்ந்து ஸன்மானங்கள் அளித்து வீட்டு போவது வழக்கமாக இருந்தது.

அரங்கங்கள்

அந்தக் காலத்தில் ஸங்கீதக் கச்சேரி அரங்கமென்பது ராஜதர்பாரில்தான் இருந்ததாகத் தெரிகிறது.

பெரிய பெரிய வித்வான்கள் இராஜாங்கங்களைத் தேடிவந்து, தமது வித்வத்தின் திறமையைக் காட்டி, அங்குள்ள வித்வான்களுடன் போட்டியிட்டுப் பாடி, அரசர்களிடமிருந்து விசேஷ வெகுமதிகளைப் பெற்றுப் போவது வழக்கம்.

அன்று ஸங்கீதத்தை அனுபவிக் கத் தெரிந்தவர்கள் சிலரே. உயர்ந்த வித்வான்களின் ஸங்கீதத்தை கேழ்ப்பதற்கான ஸந்தர்ப்பங்களும் மிகவும் குறைவே.

கோயில்கள்

அந்தக் காலங்களில் ஸங்கீதத்தைப் பெரிய அளவில் கூட்டமாகக் கூடி கேழ்ப்பது என்பது கோவில்களில் திருவிழாக் காலங்களில் சுவாமி

எழுந்தருளும் போது பெரிய பெரிய நாதஸ்வர வித்வான்களின் மூலம்தான். அல்லது பெரிய பிரபுக்கள் வீட்டுக் கல்யாணங்களில் அரங்கு அமைத்து ஸங்கீதக் கச்சேரியும், பட்டினப்பிரவேசங்களில் நாதஸ்வரவாத்தியமும் கேட்க ஸந்தர்ப்பம் கிடைப்பதுண்டு. இது மிகவும் அபூர்வமாக நேரக் கூடியது.

சங்கீத சபைகள்

இம்மாதிரி பொது ஜனங்கள் ஸங்கீதம் கேட்டுக் கேட்டு, அவர்களில் ரஸிகர்களாகவுள்ளவர்கள் சேர்ந்து சேர்ந்து சிலபெரிய பட்டினங்களில் ஸங்கீத ஸபையை ஆரம்பித்து பெரிய வித்வான்களைத் தருவித்து, அரங்கு அமைத்து, ஸங்கீதக் கச்சேரி கேட்க ஆரம்பித்தார்கள். அப்பொழுதெல்லாம் சபைகளில் பெருங்கூட்டம் வருவதில்லை. அதிலும் ஓரளவுக்கு வயதான—பெரிய உத்யோகஸ்தர்களும், டாக்டர்களும், வக்கீல்களும் தான் கூடி ரஸிப்பார்கள்.

இசை வளர்ந்தது எப்படி?

எனக்குத் தெரிந்து சென்ற 35 வருஷங்களாக ஸங்கீதக் கச்சேரி அரங்கு அமைந்து, இன்றுவரை நடந்துவரும் முறைகளையும், அதில் சிலகாலமாக ஏற்பட்டுவரும் புதிய மாறுதல்களையும், நடத்தவேண்டிய முறைகளையும் எனது சிறிய அனுபவத்தைக் கொண்டு விளக்குகிறேன்.

அந்தக்காலத்தில் ஸங்கீதக்கச்சேரி என்றால், சுமார் 200 அல்லது 300 பேர்களுக்குமேல் கூட்டம் இருப்பது இல்லை. 500 பேர்களுக்குமேல் கூடினால் பெருங் கூட்டமாக மதிக்கப்

பட்டு வந்தது. ஆனால், நிசப்தமாகவும், சிரத்தையுடனும் கேட்பார்கள். தரையில் உட்கார்ந்துதான் வித்துவான்கள் கச்சேரி செய்து வந்தார்கள். ரஸிகர்கள் அவர்களைச் சூழ்ந்து இருந்து கேட்பார்கள்.

கல்யாணக் கச்சேரிகளில் பெரிய பந்தல் அமைத்திருப்பார்கள். அதிலோ அல்லது பெரிய வீடாகயிருந்தால் “நல்லநாதக் கட்டு” இருக்கும் என்பதற்காக வீட்டிற்குள் அரங்கு அமைப்பது உண்டு. தரையில் ஒரு ரத்தன கம்பளம் விரித்து அதில் வித்வான்களும், சுற்றிலும் ரஸிகர்களும் இருப்பார்கள். விசேஷமாக பெண்மணிகள் ஸங்கீதக் கச்சேரிக்கு உட்கார்ந்து கேட்பது மிகவும் அரிது என்றே சொல்லலாம்.

ரஸிக்கும் முறை

பாடுபவரின் முகத்தைப்பார்த்து ஸங்கீதம் கேட்டால் தான் நன்கு ரஸிக்க முடியும். அப்படி வித்துவான் தரையிலிந்து பாடுவதை கூட்டத்திலிப்பவர் எல்லோருமே முகத்தைப் பார்த்துக் கேட்க முடியாது. ஆகையால் தரையில் உட்கார்ந்து கேட்பவர்களுக்கு பாடுவோரின் முகம் தெரியும் அளவிற்கு தரையிலிருந்து சுமார் 1½ அடி உயரத்தில் ஒரு பெரிய மேடை அமைத்து, அதில் வித்துவான்களை அமரச் செய்து கச்சேரியை நன்கு ரஸிக்கத் தொடங்கினார்கள்.

வியாபகம் அடைதல்

காலம் செல்லச் செல்ல ஸங்கீதம் கேட்போரின் எண்ணிக்கை அதிகரித்துக் கொண்டே வரத்தொடங்கியது. வித்துவான்களுக்கும் அதிகம் கச்சேரி

செய்ய சந்தர்ப்பங்கள் கிடைக்கத் தொடங்கின. வித்துவான்களும் தாராளமாகப் பாடி பிரசாரம் செய்து வரத் தொடங்கினார்கள். வித்துவான்கள் கூட்டமும் அதிகரிக்கத் தொடங்கின. அதிலிருந்து மேடையமைத்துத் தான் ஸங்கீதக் கச்சேரிகள் நடந்து வருகின்றன. அந்த மேடை தரையிருந்து சுமார் 1½ அடி உயரத்தில் இருந்தால்தான் கச்சேரி நல்ல நாதக் கட்டுடன் அமைய முடியும் என்பது எனது அபிப்பிராயம்.

சங்கீத மேடைகள்

கொஞ்சகாலமாக ஸபைகளில் நாற்காலிகளில் ரஸிகர்கள் உட்கார்ந்து கொண்டு, கச்சேரி மேடையை உயர்த்திப்போட்டு, வித்துவான்களை இருக்கச் செய்து கச்சேரி கேட்டும் பழக்கம் பரவி வருகிறது. அதுவும் நாற்காலியில் இருந்து கொண்டு அதற்கு மேல் 1½ அடி உயரமுள்ள மேடையை அமைத்து, அதில் கச்சேரி நடத்தினால் தான் நன்றாகியிருக்கும். அதற்கும் மேலாக மேடையை உயர்த்திக் கொண்டே போனால் பாட்டின் ஒலி நன்றாக நம் காதுக்கு எட்டாது. பாடுகின்றவர்கள் தலையைக் குனிந்து கொண்டு பாடவே முடியாது. தலையை உயர்த்திப்பாடும் பொழுது பாடும் ஒலி உயரமான பகுதிகளில்தான் சஞ்சரிக்கும் ஆகையால் மேடைக்குக் கீழிருப்பவர்கள் பூர்ணப் பொலிவுடன் ஒலியைக் கேட்க முடிவதில்லை. இதை அனுபவத்தில் ரஸிகர்கள் கவனித்தால் நன்கு அறிந்துகொள்ளலாம்.

இன்று அநேக ஆயிரக்கணக்கில் ரஸிகர்கள் கச்சேரி கேட்க வருகிறார்கள். ஜனக்கூட்டம் பெருகப் பெருக

பாடகரின் முகம் நன்கு தெரிய வேண்டுமென்றெண்ணி, மேடைகளின் உயரத்தைச் சிலசபைகளில் அதிகமாக்கி விடுகிறார்கள்.

அதுவுமல்லாமல் பாடகருக்கும் கேட்போருக்கும் நடுவில் இடைவெளி 15 அடிக்குமேல் வைத்து ரஸிகர்களுக்கும் பாடுபவர்களுக்கும் சம்பந்தமேயில்லாமல் செய்துவிடுகிறார்கள். அப்படிச் செய்வதால் கச்சேரி நல்லநாதக்கட்டு இல்லாமலும் சோபிக்காமலும் ஆய்விடுகிறது.

சில இடையூறுகள்

ரஸிகர்கள் நாற்காலிகளில் இருந்து கேட்கத் தொடங்கியதில் அநேகம் பேர்கள் தரையில் உட்காரும் இடத்தை நாற்காலிகள் அடைத்து விடுகின்றன. அதனால் சபைகளின் ஹாலின் நீளம் கூடிக்கொண்டே போகிறது அப்படிப் போவதில் பாடகருக்குக் கேட்போரின் முகமே தெரிவதில்லை. ஆனால் பாடுபவரின் முகம் எல்லோருக்கும் தெரிவதற்காக, அதிகக் காந்தியுள்ள மின்சார விளக்குகள் போட்டு, கச்சேரி செய்கிறவர்கள் கண்களை விழித்துப் பார்க்கக்கூட முடியாத நிலைமையில் செய்து விடுகிறார்கள். அந்த விளக்குகளின் ஒளியை அனுபவிப்பதற்குப் பல விதமான பூச்சிகள் பறந்து வந்து பாடகரின் மூக்கு, காது, தொண்டை இவைகளைப் பரிசோதனை செய்யத் தொடங்கி விடுகின்றன.

இந்த உபத்திரவங்களெல்லாம் இல்லாமல், மேடையில் பாடுபவரின் முகம் கேட்போருக்கும், கேட்போரின் முகம் பாடுகிறவர்களுக்குத் தெரியும்

படியாகவும், கேட்போர்கள் பாடுபவர்களை சந்தடியில்லாமல் உற்சாகப்படுத்தியும் தந்தால், கச்சேரி நிச்சயமாக நன்றாகத்தான் அமையமுடியும்.

தரை ரஸிகர்கள்

இன்றும் கூட, நாகரீகம் நிறைந்த சில பெரிய நகரங்களிலுள்ள சபைகள் சிலவற்றில் ரஸிகர்கள் தரையில் உட்கார்ந்துகொண்டும், தரையிலிந்து 1 அடி உயரமுள்ள மேடையில் வித்துவான்களை உட்கார வைத்து, அவரைச் சூழ்ந்து (ரஸிக ரஸிகைகள்) நெருங்கியிருந்து கொண்டு சந்தோஷமாகக் கச்சேரியைக் கேட்கிறார்கள் என்பதைக் கூற விரும்புகிறேன். அவ்வாறு அரங்கு அமைத்த கச்சேரிகள் அபரிமிதமாக அமைகின்றன என்பதையும் தெரிவித்துக்கொள்கிறேன்.

ஒலிபெருக்கி

ஒலிபெருக்கி மரத்தால் ஆகிய பெட்டிகளாக இருக்கவேண்டும். அப்படியுள்ள பெட்டிகளைப் பல இடங்களில் வைத்து ஒன்றுக்கொன்று நாதம் மோதிக்கொள்ளாமல் சிறியதாக ஒலிக்க செய்யவேண்டும். ஒலிபெருக்கியிலிருந்து வரும் நாதமானது ஓர் மனிதனுடைய குரலிலிருந்து கிளம்பும் நாதத்திற்கு மேல் இல்லாமல் இயங்கச் செய்யவேண்டும். இந்த அளவில் தான் பெருங் கூட்டங்களில் ஒலிபெருக்கியை உபயோகப்படுத்திக் கொள்ளலாம். அதல்லாமல் இரும்பினால் ஆன குழாய் வைத்து ஒலிபெருக்கியை அலறவைத்து விடுகிறார்கள். அதிலிருந்து வரும் (Metallic Sound) சப்தம் நம் காதுகளைத் துளைத்தே விடுகின்றது. ஏன்? சில வித்துவான்

களோ, ஒலி பெருக்கியின் எதிரொலி தன் காதில் விழவேண்டுமென்று சப்தத்தை பெரிதாக்க வேண்டுமென்று வற்புறுத்துகிறார்கள். இது பெருந்தவறு என்பதைச் சொல்லாமலிருக்க முடியவில்லை.

சப்தமோதல்

ஏனென்றால், பாடுபவரின் தொண்டையிலிருந்து நாதம் புறப்பட்டு ஒரு விநாடிக்குப் பிறகு ஒலி பெருக்கிப் பெட்டியின் மூலம் பாடகரின் காதுகளில் கேட்கும். அதிலும் சற்று வேகமாக துரித காலத்தில் சங்கதிகள் போட்டுப் பாடி விட்டாலோ இரண்டு ஓசைகளும் மோதிக்கொண்டு ஒரே சப்த முழக்கமாக ஆகிவிடுகிறது. இத்துடன் பிடில், மிருதங்கம், கெஞ்சிரா, கடம் எல்லாம் சேர்ந்து முழங்கும் போது 'இது சங்கீதக் கச்சேரி தானா?' என்று எண்ணவேண்டியிருக்கிறது. இப்படி வரும் பேரோசையை ஸங்கீதம் என்று எப்படிச் சொல்ல முடியும்?

இதில் நிஜ ஸங்கீதத்தில் கிடைக்கும் இனிமை எங்கே? ஸுநாதம் எங்கே? ஸுநாதமயமான மிருதங்க வாத்யத்தை ஒலி பெருக்கியின் மூலம் கேட்கும் போது ஒரு மரப்பெட்டியில் அடிப்பது போல் காதில் விழுகிறது.

சிரத்தை குறையும்

மேலும், ஒலி பெருக்கியால் உண்டாகும் மற்றொரு இடையூறு என்னவென்றால், ஸங்கீதம் கேட்பவர்கள் சிரத்தையாகக் கேட்பதில்லை என்பது. ஒலி பெருக்கியைப் பெரிதாக்கச் சப்திக்கச் செய்து அதன் மூலம் ஸங்

கீதம் கேட்கும் போது, நம் ஸங்கீதத் திலுள்ள நுட்பம், ஸுகபாவம் இவைகள் மறைந்து வெறும் சப்தத்தைத் தான் கேட்க முடிகிறது. அந்த சப்தத்தைக் கேட்டு நம் காதுகளின் சூக்ஷ்மசக்தியும் ஓரளவு குறைந்துவிட்ட தென்றே சொல்லலாம். ஆனால் நான் ஒலி பெருக்கியை அடியோடு விலக்க வேண்டும் என்ற கட்சியைச் சேர்ந்த வனல்ல என்பது முன் கூறியதை ஞாபகப்படுத்திக் கொண்டால் தெரிய வரும். அதனை உபயோகப்படுத்த வேண்டிய முறையில் உபயோகப்படுத்துவது தான் நல்லது என்பது என் கருத்து.

கடைசியாக, அரங்கு அமைப்பில் முக்கியமாக கவனிக்க வேண்டியவை:- கச்சேரிக்குத் தேர்ந்து எடுக்குமிடம்., மேடையமைப்பு., ஒலி பெருக்கியை யமைப்பது. இம்முன்றும் நல்ல முறையில் அமைக்கப்படுவதோடு ரஸிகர்களும் சிரத்தையுடன் நன்கு கேட்டால்

கச்சேரிகள் வெகு தரமாகத் தான் அமையும் என்பது திண்ணம்.

“ நாகம் வஸாமி வைகுண்டே ந யோகி ஹ்ருதயே ரவவௌ மத்பக்த யத்ரகாயந்தே தத்ர திஷ்டாமி நாரத! ”

என்று கிருஷ்ணபரமாத்மா நாரதரிடம் கூறியுள்ளார். அதாவது “நான் வைகுண்டத்திலுமில்லை, யோகிகளின் ஹ்ருதயத்திலுமில்லை, சூரியமண்டலத்திலுமில்லை, என் பக்தர்கள் எங்கு என்னை ஆனந்தமாகப்பாடுகிறார்களோ அங்கு தான் இருக்கிறேன்” என்று.

ஆகையால் ஸங்கீதம் நடக்குமிடத்தைத் தெய்வ ஸன்னிதானம் என்று கருதி, பாடுபவர்களும், கேட்பவர்களும் மிகவும் பக்தியுடன் நடந்து கொள்வது மிகவும் அவசியம் என்பது மேற்சொன்ன சுலோகத்தினால் தெரிகிறது.



க்ருதி

ராகம் : ஸரஸானன

தாளம் : மிசர் சாபு

(27-ம் மேளகர்த்தா ஸரஸாங்கி ஜன்யம்)

ஆ : ஸரிகம தனிஸா

அ : ஸனித மகரிஸா

பல்லவி : மதுஸுதனசௌரே - மாமவமுராரே

அ. ப. : மதுராதிபதே கம்ஸாரே - மாதவ ஸ்ரீஹரே

சரணம்: மரகதாங்காதி சுப - மதன தாத கோப
கரகங்கணரதி சோப - கமனியானன ஸ்ரீப
ஸுரஸேவித பத்மநாப - ஸுகுணலய மஹீப
ஸரஸானன விச்வ - ஸந்த்ராண ப்ரதாப

பல்லவி

1. ;, ஸ ஸ ரி | கா ; | காகரி || கா, மா, | க ம ம க | ரி ரி க ரி || ஸா னி
; , ம து . | ஸு . | || த ன | செள . . . | || ரே .
2. ஸ ஸ ரி | கா ஸ ரி | காகரி || கா, மா, | காமத ம க | ரி க ரி க மா || கா .
ம து . | ஸு . . | || த ன | செள . . . | || ரே .
ம கா | மா ; | தா ; || த னீ ஸா, | நி நி த ம | க ம ம க || ரி ஸ ரி
மா . . | ம . | வ . || மு . . ரா | | || ரே . .
3. ஸ ஸ ரி | க ம க ம | கரி ஸ ரி || கா, மா, | காமத ம க | ரி க ரி க மா || கா ,
ம து . . | ஸு . . | || த , ன | செள . . . | || ரே .
ம கா | மா , க | ம த தா || னி ஸ னி ஸ ரி ஸ | னி னி த த | ம ம க க || ரி ஸ னி
மா . | ம . . | வ . . || மு . . ரா . . | | || ரே . . .
4. ஸ ஸ ரி | க ம க ம | கரி ஸ ரி || கா, மா, | க ம த னி | ஸ னி த ம || கா ,
ம து . . | ஸு . . | || த ன | செள . . | || ரே ,
ம கா | மானித தா | தா னீ || ஸ ரி காமக ரி ஸ | நி நி த த | ம ம க க || ரி ஸ னி
மா . . | ம | வ . . || மு | ரா . . . | || ரே . . .

|| மதுஸுதன ||

அனுபல்லவி

1. ; , ம கா | மா ; | ம த தா || னீ , ஸா | ஸ னி ஸ னி | த னி ஸ னி || த னி த
ம து . | ரா . | || தி || ப தே | க ம . . . | ஸா . . . || ரே . .

2. மகா | தமமா | நிததா || னிஸ்னி ரீஸ | னீஸ்ரிஸ | தாநீ || ஸா,
மது | ரா . . | . . தி || ப . . தே | கம் . . . | ஸா . || ரே .
ஸ்ரீ | க்ரா ; | ம்க்ரீ || ரி க்க்ரிஸ்ரா | ஸ்னிஸ்ரி | ஸ்னிதம || கரிக
மா . | த | வ . . || ஸ்ரீ | ஹ . . . | ரே . . . || . . .

3. மகா | மா னி த தா தா ஸ் னி னீ || னி ஸ் னி ஸ் ரி ஸ் | னீ ஸ் ரி ஸ் னி |
மது. | ரா . . . தி . . . || ப . . தே . . | கம் |

த னி ஸ் ரீ || கா ,
ஸா . . . || ரே

ஸா நி | க்ர ; | ம்ர ; || நி க்ம் க்நி ஸ் | வீ ஸ்னி தா நி த | மா த ம கா ம க ||

மா . | த .. | வ .. || ஸ்ரீ . . . | ஹ | ரே ||

ரி ஸ னி ||

. . . || (மதுஸூதன)

சுரணம்

1. ம மா | கா ; | மா ; || ம தா த மா | கா ; | ம க க ரி | ஸ ரி க
ம ர | க | தாங் || . . கா . | தி .. | சு . . . | ப . .

2. ம மா | கா ; | மா ; || மனிததாமதமமா | கா ; | மககரி || ஸரிக
ம ர | க | தாங் || கா | தி | சு || ப . . .

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ம த | ன | தா || . . த . . | கோ . . . | || ப . .

மகா | நிரிகரி | ஸானித || வீ , ஸா , | ரீகா | நிகரி கமா || கா ,
கர | கங் . . | • க . || ணை . . | ரதி | சோ . . . || ப

க மா | தா நீ | ஸா ; || னி ஸ னி த த ம | க ம ம க | ரி ரி க ரி || ஸா ,
க ம | நீ . . | யா . || ன . . . ன . | ஸ்ரீ . . . | . . . || ப .

1. ஸ ஸ னி | த னி த ம | ம க மா || தா , னீ , | ஸ் னி த னி | ஸ்ா ; ||
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க் ம் க் | ரி ரி க் ரி | ஸ்ரா ஸ்னி || ஸ்ரா ஸ்ரா | ஸ்ரீ ஸ்ரீ ஸ்னி | தனி த ம || கா,
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மகா | மா ; | தா ; || தனீஸ்ரிஸ் | ஸனிதம | காமகரீ || ரிஸனி
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(மதுஸூதன)

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